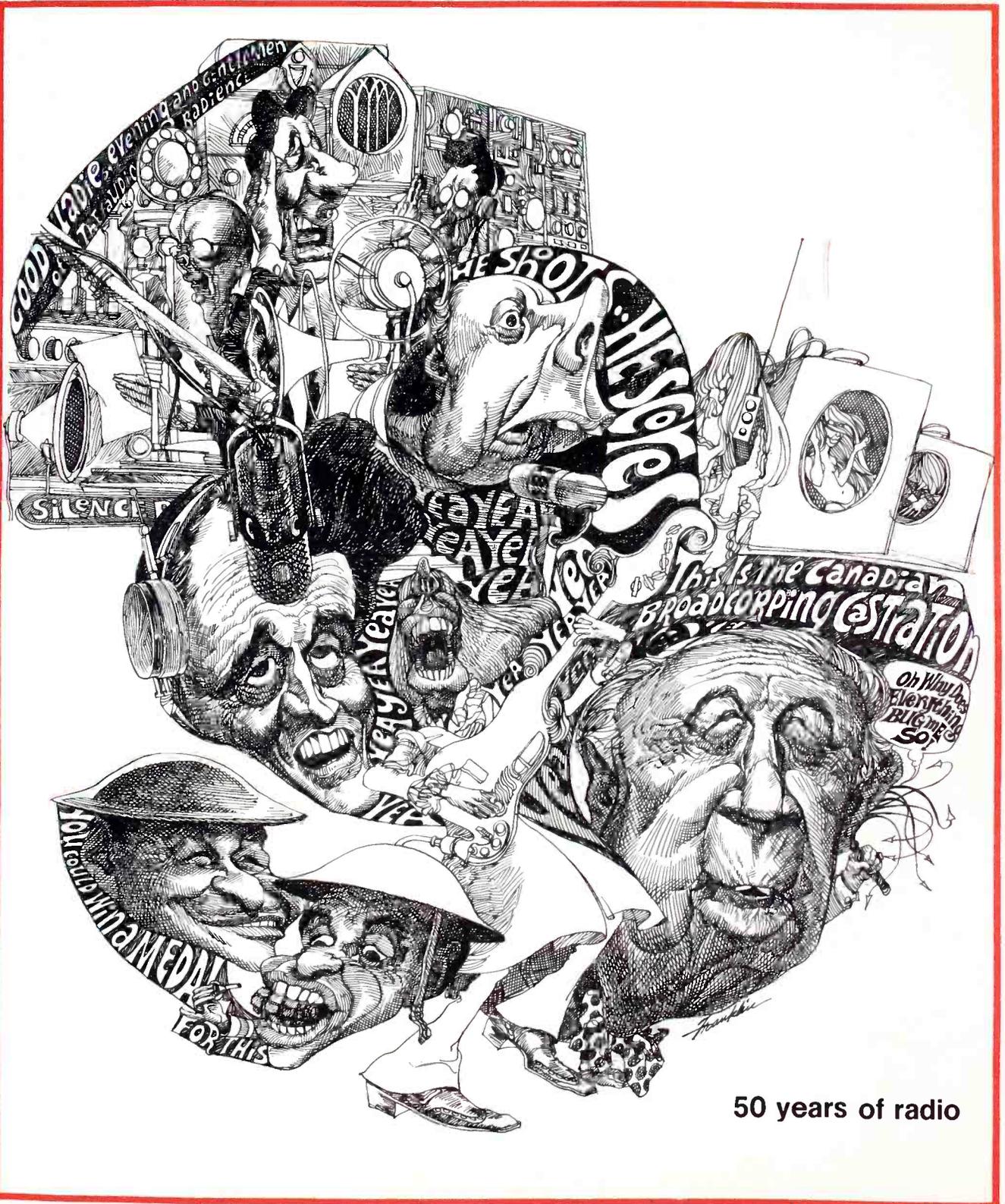


Broadcaster



50 years of radio

ANNOUNCING the best radio news network in Canada...

AND WE MEAN THE BEST!

Rogers Radio news network offers the most imaginative, most comprehensive, most economical packaged news program ever... and here's why.

INTERNATIONAL:

1. ABC! The world's largest radio news service, with the largest staff, more money to spend, more affiliates, giving you access to all 4 news networks!
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3. News commentators Gilmour and Fleming travelling to world hot spots!

NATIONAL:

1. Full time news bureau in Ottawa, using the most sophisticated equipment in Canada!
2. Correspondents in all regions in Canada!

FEATURES:

1. Sport news! With Ward Cornell as sports advisor!
2. Stock market reports and business analyses!
3. Paul Harvey! The internationally recognized ABC commentator!

Any or all of this material brought to you by economical broad band feed every half-hour. At a cost that's lower than ever before. Total feed is 1000 minutes a month! A whole lot more than any other news service in Canada—double in most cases! Get full information *now!* Write, wire, call or come see Vaughn Bjerre, Rogers Radio News Network, 13 Adelaide Street East, Toronto 1, Ontario. Tel: 416-362-1441.



ROGERS RADIO NEWS NETWORK

Must it take fifty years to build a mature industry?

Through its first half century, The Canadian broadcasting industry has groped its way to the top of the media list, but its success – financially that is – has not been *because of* but *in spite of* itself.

Contributing to its own detriment, and even possible demise, is a dire need of *guts*.

If the broadcasters abandoned their fifty-year-old policy of programming by the whim of the advertisers (and now the rules of the regulators) instead of concentrating all their efforts on catering to the public, it would certainly be tough sledding to start with. Eventually though the advertisers would throw away their BBMs and divert all their budgets into radio and television, because they couldn't afford not to.

One fact broadcasters have never recognized is that advertisers and governments need radio and television as much as, if not more than radio and television need them. Think that one over.

Some starry-eyed youngster in an advertising agency books Station "A", in preference to "B", "C", "D" or "E" in the same market, because BBM credits it with 40% of the available audience. How many broadcasters ever took time out to discover what percentage of the potential audience is at its sets, and what the *real* majority – the *non*-listeners, the *non*-viewers – are doing instead of looking or listening?

It is sad but true stations persist in concentrating on getting the account by disparaging "A", with its top rating yet relatively insignificant audience, leaving the large majority to read their newspapers and paper-backs, listen to their record players, go to the movies or sit in a bridge game.

It would take less than reasonable intelligence to introduce, gradually, program ideas as yet undreamed of, in an effort to win new audience away from other media. What program ideas? We are not program devisers. Are you?

Alternatively, to scrap your entire schedule and start again with programs, professionally promoted though with small chance of immediate sale, professionally-produced programs reflecting the real undisclosed interests of your potential audience, would cost plenty to start with, but, worse than that, it would take intelligence, hard work – and *guts*.

When an agency president was asked why his firm bought everything on a "numbers" basis, he was justified in his reply: "What else do they offer?" The station's retort: "that would be revolutionary. Some of the audience might not like it". Our rejoinder: "Some of it *might*".

HOW ABOUT THE GOVERNMENT? HOW ABOUT IT?

Newspapers don't hesitate to say what they think. Broadcasters do.

Newspapers function as normal private enterprises, regulated only by the Criminal Code, which regulates us all. No government in its right mind would dare compel them to buy a license before they could *earn* their profits, and then ordain what they must and must not print. With broadcasting they dare.

Governments know newspapers express editorial opinions which have a tremendous influence on the electorate, as opposed to broadcasting which doesn't.

A good newspaper is built on its own set of convictions – political, national, international or otherwise. Governments know most newspapers have the courage of these convictions, and act accordingly. They must also know broadcasters live in dread of losing their licenses if they displease the authorities. This must be the reason why broadcasting is beset by government controls, amounting to virtual censorship, as compared with the "free" press.

Obviously broadcasters must muster the guts to make their concerted and unanimous voice heard in this area, individually and through their association. Unfortunately the Canadian Association of Broadcasters can be no stronger than its weakest member, so as long as the timid sneak in the back way to tell the bureaucrats "We voted against it", a unanimous voice is non-existent.

For broadcasters to make themselves heard editorially with the same force, regularity and effectiveness as the press would be at least a partial solution. But it would take guts.

Canada is a democracy, meaning government of the people by the people. In theory, Parliament, made up of our representatives, dictates our wishes.

Members of both parliament and the cabinet are civil servants, employed, gainfully, by us. Yet these civil servants in the cabinet take it upon themselves on their own say-so, to afflict such an industry as broadcasting with controls Parliament neither knows nor knows about, nor is given an opportunity to discuss. Is this democratically constitutional? Is it in accordance with the Bill of Rights? Has anything been done to find out? Where are your guts?

It might well be brought to the attention of the Prime Minister that television played a tremendous part in his election, and that television could do the same thing in defeating him.

The fact is the broadcasters have let themselves become cowed into such a position of subjection that they accept bureaucratic tyranny, which is exactly what it is. For lack of guts, they are allowing themselves to be ruled by a Ministry of Fear.

1919 ■ 1969

The Ontario Government
commends the Broadcasters
for their useful and indispensable
service, as an objectively
reliable medium of communication
between Queen's Park
and the people of Ontario

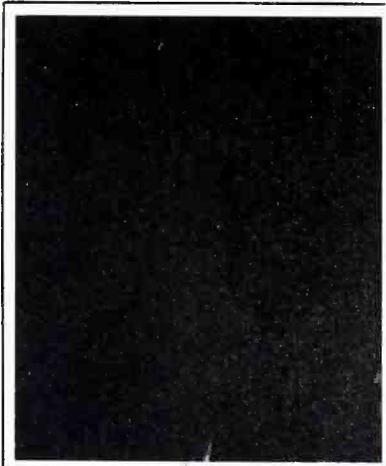
Honorable John P. Robarts
Prime Minister

on behalf of the people and the Government of Ontario

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Broadcaster



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**McCONNELL HAD THE RIGHT
IDEA IN 1933**

STATION: CFRB

PROGRAM: 'SPORTVIEWS'

SPONSOR: ST LAWRENCE STARCH

AGENCY: McCONNELL

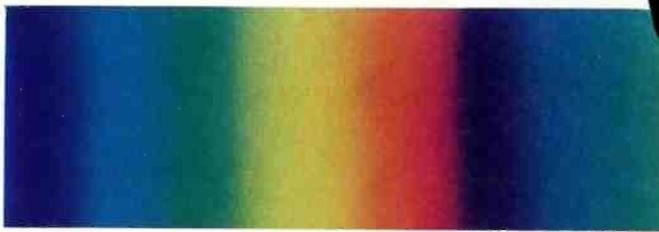
**SO HOW MANY YEARS CAN
SOMETHING BE RIGHT?**

305

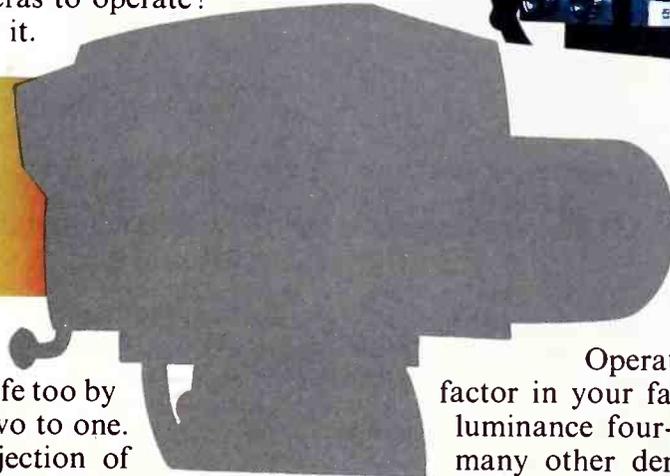
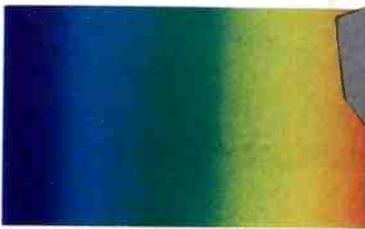
SO FAR.

And that's moved a lot of cases of
Corn Oil, Corn Syrup and Laundry Starch

Fact: a 4-tube color camera has longer tube life.



That's one of the reasons why four-tube cameras are the only ones made at CGE. Would you believe that four-tube cameras cost less than two- or three-tube cameras to operate? Well, you better believe it.



They show longer tube life too by a factor of more than two to one. A major reason for rejection of tubes in a three-tube camera is a loss of output which leads to objectionable noise. Result—more frequent replacement of expensive pick up tubes—for life—in three-tube cameras.

Tubes considered unusable in three-tube cameras have been used many hundreds of

hours more in GE four-tube cameras. Operating costs are only one factor in your favour. A CGE separate luminance four-tube color camera has many other demonstrable advantages.

Ask one of our Broadcast Sales Specialists about lag, chroma enhancement, and some of the other reasons. CGE Broadcast Equipment, 100 Wingold Avenue, Toronto 19, Ontario.

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CANADIAN GENERAL ELECTRIC

OPERATION PLAYBACK



Same Day Recall.

Now doing for radio what DAR has been doing for television. Telling you how your commercial is working in the marketplace. We pioneered this newest method of radio pretesting with the help of Adcom Research Limited.

In the last thirteen months, we've already seen some startling results. For example, when a commercial for V-8 juice was aired *for the first time*, 32% of housewives recalled the commercial, and most of them remembered more than one message from the commercial. After running once a day for a week, the recall was almost doubled.

Frequency (even low frequency) was definitely a factor in increasing recall levels.

But there are many, less obvious factors than

frequency that can influence the success of a radio commercial.

Operation Playback will help you and us discover just what they are and how they can be used to advantage.

Because we want you to take full advantage of radio—get your money's worth.

For more information on S.D.R. (Same Day Recall) call us Toronto 924-5721 or Montreal 849-2454.

We'd like to tell you just exactly how it works.

Ask S.B.S.—first about radio.



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(514) 849-2454

Best performer among Communications Stocks jumps 11.6% in September

Over the month of September, the TSE Industrial Index rose from 175.43 to 178.15 which represents a gain of 1.6%. The best performer amongst the communications stock was **Western Broadcasting** which advanced from \$21½ to \$24, an increase of 11.6%. Advances of others in the group were more restrained; for example, **Selkirk Holdings "A"** traded up from \$14½ to \$14¾.

Macleam Hunter was up from \$18 to \$18¾ during the month of September. On the other hand, **Southam Press**, declined from \$59½ to 58¼ a drop of 2.1%. **Thomson Newspapers** also declined slightly in market price. Market action of the newspaper publishers was affected by the late September announcement of a \$5 per ton increase in the price of newsprint effective January 1, 1970. This follows a similar increase which went into effect last January.

CHUM Ltd. "A" declined from \$20 to \$19 following its sharp advance in August. **Famous Players** fell from \$14½ to 13¾ which is down 7%. Its recent lack-lustre action probably reflects impatience of some investors over lack of news regarding progress in regards to the disposal of its broadcasting and CATV assets. In addition, **Famous Players** common stock may have been adversely affected by the weak market action of its parent company, **Gulf & Western**, which has been experiencing declining earnings.

Standard Broadcasting declined 9% to \$11-3/8 during the month of September. The stock had been trading in approximately \$12-13 price range for the previous three months and analysts attach no major significance to the decline, other than lack of any news respecting possible useage of the company's \$6 million of liquid assets.

In early September, **CHUM Ltd.** announced its intended acquisition of all of the outstanding shares of **Associated Broadcasting Corp. Ltd.** from **Famous Players (50%)** and **Allan F. Waters (50%)**. **Associated Broadcasting** operates the Ontario Muzak franchise. The

price was \$3 million, payable partially in October with the balance due December 31, 1969. The established purchase price equals 37 times **Associated's** earnings for the last twelve month period and is equal to 25 times estimated earnings for the next twelve months.

A shareholders' meeting, held September 30, 1969, approved certain important changes in the **CHUM Limited's** share provisions which will have the effect of splitting present shares and creating a new Class of non-voting common shares. The latter is being

created to provide a greater degree of flexibility in the company's acquisition program in view of CRTC concern over control of Canadian broadcasting media. In the information circular to shareholders the Company suggested the new shares may be used to finance the acquisition of **CKGM**, Montreal and the remaining 50% interest in radio station **CJCH** Halifax.

Canadian Marconi (\$4.85) called a special shareholders meeting to be held October 21, 1969 to approve the sale of its Broadcasting division to **Bushnell Communication Ltd.** at the price of \$22,710,000. The **Bushnell** offer was the best the company received. The stations involved are **CFCF-AM**, **CFCF-TV** and **CFQR-FM**, Montreal. The offer is the equivalent of \$3.85 per **Canadian Marconi** share. The lion's share of the company's total sales of \$74.6 million in 1968 was derived from the manufacture of highly specialized electronic equipment. The manufacturing operation has been operating at a loss.

The application of **B.C. Television Ltd.** to establish rebroadcasting satellites at Kamloops and in other towns on the Okanagan Valley is on the agenda at the up-coming CRTC hearing. This proposal is of indirect importance to the company's two largest shareholder's, **Western Broadcasting** and **Selkirk Holdings**.

Cover Story

Broadcasting hits its half century

Broadcasting's first half century is symbolized by the people in it and Ed Franklin caricaturist of the *Toronto Globe and Mail* has portrayed five familiar faces, representative not only of early radio but of the earlier broadcasters who are still in it.

Born with the century, Gordon Sinclair wormed his way into radio while still a reporter, often a roving one, for the *Toronto Star*. Today he does his twice daily sardonic disturbances of the news on **CFRB**. ("People are beginning to like me", he says, "and this is no good.")

Just west of Sinc, are Canada's own Comics, Johnny Wayne and Frankie Shuster, who used to write and perform in Varsity shows at the U of T back in the Thirties, before they had graduated, and have been at it ever since.

Above Wayne and Shuster, towards the left of the picture, Ed Franklin has presented **CBC's** inimitable Max (Rawhide) Ferguson.

Max started in radio at **CFPL** London in 1949, leaving shortly to join the **CBC** in Halifax. His book, "And now . . . here's Max" published by McGraw Hill in October, 1967, sold 25,000 copies.

Perhaps the pioneer of these pioneers is Foster Hewitt, who became a sports announcer at the **Star's CFCA** in 1922 and joined **Maple Leaf Gardens** in 1930 to broadcast hockey.

Easily the best-known voice in Canadian broadcasting, his "he shoots he scores!" has become a national catch from coast to coast and has done a major job of popularizing hockey all over the continent.

**J. STUART MACKAY
PRESIDENT
ALL-CANADA RADIO
AND TELEVISION LTD.**



From Marconi's first faint Trans-Atlantic signal to man's first step on the moon has been an exciting adventure. Through these years, broadcasting has been there — everyman's immediate link with everywhere. In this Broadcasting's 50th year, we salute the pioneer broadcasters who made history "come alive."

All-Canada is proud of it's own pioneers who, over 35 years ago, initiated the concept of exclusive representation in Canada. We have watched, with great satisfaction, our industry grow to become the drum beat of our global village. We are gratified that we have had a part in that growth — but particularly by our happy association with the broadcaster and advertisers responsible for the technological and creative development that has made Broadcasting a valuable natural resource. Our Industry continues to flourish in the interests of furthering the social, cultural and economic goals of our country. We commemorate the Golden Anniversary of Broadcasting in the knowledge that Man — Communications Man — will live his finest hour in the immediate future.



ALL - CANADA RADIO AND TELEVISION LIMITED

NEWSCAST

Gold Lion for "Cadbury Kid"

Doyle Dane Bernback (Canada) Ltd., the agency that created the "Cadbury Kid" commercial, has just won a Gold Lion for the "Kid in Store", after previous wins at both the New York and Canadian Television Film Festivals.

Latest award for DDB came from the International Advertising Film Festival at Cannes. Of the 1600 entries received, Doyle Dane Bernback was the only Canadian agency to be honored.

The 35 gold statuettes, considered by some to be advertising's most prestigious awards, are presented annually for "outstanding creativity in concept and execution."

The winning commercial, a 60-second integrated spot for Fry-Cadbury Ltd., depicts a shy, wide-eyed little boy in a neighborhood candy store, unable to decide between a Cadbury "Crunchie" bar and a Cadbury "Snack Bar". When the kindly old gentleman behind the counter obligingly cuts them in half to show what's inside, the youngster plunks down a dime and walks out with half of each.

Copywriter was Ross Jarvis, with Bob Lyons as art director. The commercial was shot by John Sebert, of Sebert Productions, with Vickie Saunders as producer for DDB.

CHUM Ltd., issues preferred stock — will split common three-for-one.

Shareholders of CHUM Ltd., which owns a group of Canadian radio stations and a television station, have approved a capital reorganization of the company which will create 8,000,000 new non-voting Class B preferred shares.

Shareholders also voted to split the company's common shares three-for-one, into twice the number of common shares plus one Class B share for each of the 412,057 common shares now outstanding.

Officials said the reorganization allows the company to expand while retaining its 80 per cent Canadian ownership, as required by the Federal Government.

CBC must reflect Separatism.

CBC president George Davidson says the emergence of the separatist movement is the most important political fact in Quebec today and the CBC has a duty to reflect it.

Davidson appeared in a panel discussion at the Progressive Conservative National Policy Conference in Niagara Falls, Ontario. He has been asked why a corporation charged with the promotion of national unity allowed so much separatist and socialist

content on Radio-Canada, the CBC's French-language network.

The CBC president replied that persons who formerly complained Radio-Canada pays excessive attention to the separatist point of view, have come to him in the last six months to say that the situation is improving.

However, he was unwilling to agree the separatist content was excessive — that was a matter of opinion, not of fact. He added: "At any rate I think it would be a mistake to take the position that certain political movements which are a fact of life should be ignored because some feel they don't represent a healthy trend."

"We have a duty", he said, "to reflect the facts of life, even when they are unpalatable. It would be a disservice to Canadians to suppress evidence that forces are at work that could divide Canada".

"However", Davidson added, "this duty to reflect the facts honestly and fairly did not include propagandizing for any political point of view".

Davidson and another panelist, Murray Chercover, president and managing director of the CTV network, disagreed in their answers to questions about how to increase the Canadian content of television in this country. Chercover felt: "The only real solution is to produce programs that meet the standards of the International marketplace for the international marketplace".

"If we can produce fine-quality programs at international standards, then Canadian programming will survive as an indigenous entity", he said, "but it won't if we just try to insist on Canadian content being 60 of 70 per cent".

But Davidson said television must also concentrate on programming Canadian material for Canadian audiences to encourage the development of Canadian culture.

This was conditional on getting more money, since networks can buy popular American programs, more cheaply than they can produce Canadian programs.

Asked what is being done about banning tobacco advertising on television, the third panelist, Pierre Juneau, chairman of the Canadian Radio-Television Commission, said he feels the problem lies within the jurisdiction of the Federal Health Department and is "not really our problem".

Chercover said deletion of tobacco advertising on British networks has not reduced the consumption of tobacco in the country.

"Besides, why should television be singled out for attack on this issue", he asked. "Was it not up to the Government to ban production, manufacture and sale of tobacco products if they are harmful to human health?"

The CBC has said it will drop tobacco advertising when current contracts expire.

Claims FCC ban on cigarette ads is ultra vires

Major U.S. tobacco manufacturers and broadcasters failed in the U.S. Supreme Court to defeat a Government rule requiring anti-smoking messages on radio and television.

In a series of appeals, the manufacturers and broadcasters contended the Federal Communications Commission had overstepped its legal authority and that the rule conflicts with the United States Constitution's freedom of speech guarantee.

The courts made no comment on these claims as it refused to review a decision by the U.S. circuit court for the District of Columbia, upholding the rule.

The FCC requires stations which carry cigarette commercials to provide "a significant amount of time for the other viewpoint".

This could take the form of public service announcements by the American Cancer Society or the Department of Health, Education and Welfare on the possible ill effects of cigarette smoking on health.

The FCC, in announcing the rule in 1967, said cigarette advertisements make smoking out to be "attractive and enjoyable".

Stations presenting such advertisements have a duty, the FCC said, to give the "other side" — "that however enjoyable, such smoking may be a hazard to the smoker's health".

Appeals were lodged by the Tobacco Institute, eight Tobacco companies, the National Association of Broadcasters, the National Broadcasting Company, the American Broadcasting Co., and Station WTRF-TV, Wheeling, West Virginia.

They told the court the FCC rule was not specifically authorized by any law and that the first amendment protects broadcasters from "Governmental dictation" of what they must carry on the air.

After the appeals were filed, however, U.S. cigarette makers agreed to halt all radio and TV advertising by next September.

Press, Radio and Television must meet the challenge of change or else . . .

An executive assistant for former Defence Minister Paul Hellyer says experts in press, radio and television are not doing nearly enough to meet the challenge of change.

Bill Lee warned that if they didn't decide how to meet it themselves, the government might step in. Lee said this would be "deplorable".

Lee was one of five panelists at a conference of Ontario and Quebec members of the Canadian Womens Press Club in Ottawa.

He said the government is interested in the communications field. For the first time, he added, a whole Government department has been devoted to this subject.

George Stoney, a National Film Board producer, said the 20th century's most serious problem is how to involve people in life.

More and more people were simply dropping out of society. More were becoming merely passive observers.

Cable . . . a new beast

T.J. Scanlon, director of Carleton University's Journalism School, said that during the 1960s, journalism courses have been popping up everywhere. There were 24 in Ontario alone.

Scanlon said little research had been done on communications and practically nothing was really known about the mass media.

Stuart Griffiths, president of Bushnell Communications of Ottawa, said that within this decade there will be a national cable television system in Canada.

He said the national system would have about 25 channels with a total service of about 600 hours of programming every 24 hours. The CBC, CTV and many private stations, he added, would disappear with the advent of the cable system "and we will have a new beast".

Murrow aide writes "Prime Time" a Murrow biography

A biography of Edward R. Murrow, called *Prime Time*, has been released in New York by Little Brown & Co. Its author, Alexander Kendrick, contends that television's growth has reduced news and documentaries to commercial projects, which are judged on the basis of profit and loss.

Kendrick, hired by Murrow as a European correspondent for CBS News in 1948, charges that Murrow's views that news is a public service and a broadcaster's obligation are not held at present.

The author says the expectation that news can and should be profitable is based, even if unconsciously, in the belief that it need not be controversial in a way which makes advertisers afraid to risk sponsoring it — as they sometimes did with such Murrow programs as *See It Now*.

Kendrick, now a CBS news analyst, returned to the United States from Europe in 1965, the year of Murrow's death. His book deals primarily with the life of the pioneer broadcaster, but sets it in the perspective of Murrow's time and the present.

In an Associated Press interview, Kendrick said he's disturbed by the fact that among the three U.S. networks, there is only one regular prime time news show a week, *60 minutes*, and alternating documentaries on CBS. He points out that these deal more with features rather than possible controversial hard news subjects.

Asked how Murrow was able to establish his record in broadcast journalism, Kendrick replied: "Here was a guy who grew up with radio. His fate was intertwined with radio. It could never happen again. If you come into this business now, you have to accept the terms. But Murrow fashioned the terms."

Of his book, Kendrick comments: "Television may regret that I wrote it; but that's the way it is."

CBC to cut back expenditures.

The CBC has announced plans to cut back expenditures for the current fiscal year which ends March 31, 1970.

CBC president George Davidson said in a statement issued in Toronto recently that he has asked senior management and staff to seek appreciable operational savings while doing everything possible to maintain program services at their most effective levels.

The statement said the effect of these moves on CBC staff cannot yet be accurately predicted.

Davidson said the first step will be to freeze or abolish most of some 250 positions presently unfilled but for which there is budgetary provision. Additional savings will then be realized through the normal process of attrition and positions falling vacant will not normally be filled.

The CBC president added: "While this is a difficult task in the light of the time element, it is necessary if we are to avoid serious disruption of our services in 1970-71."

Davidson said; "The Government has informed us that the Corporation will be given no additional budget in 1970-71, even to pay for unavoidable cost increases."

The CBC is receiving 166 Million dollars in public funds towards its annual operational costs for the fiscal year 1969-70. This is supplemented by commercial revenues.

TV versus CATV

Television broadcasters appeared before the Canadian Radio-Television Commission in Vancouver this month in search of economic protection against cable television.

Murray Chercover, president of the CTV network, as reported by Leslie Millin in *The Toronto Globe & Mail*, said cable television so fragments the television audience that a local advertiser may find it uneconomic to buy time on a local station.

In a two station market, once a cable system can offer seven channels, an advertiser might get only one seventh of the audience for the same money a spot would have cost him before cable.

Commercial time on stations in larger cities is too expensive for strictly local advertisers, but there can be an effect.

Millin quoted J.R. Peters, president of CHAN-TV, Vancouver, who claimed his company suffers a substantial loss of audience — as much as 27 per cent — where there is cable.

Nova Scotia to shift to TV to promote province.

The Nova Scotia government has announced it plans to shift its emphasis to television as the best means of advertising the province in other parts of Canada and the United States.

Deputy Trade and Industry Minister V.M. Knight told the Nova Scotia Legislature's Industry Committee that current advertising was balanced between radio and television, newspapers, magazines and billboards.

He said his department would soon seek agreement from the minister to increase television advertising.

Knight said one-minute color promotions are being developed for distribution to stations in Toronto, Montreal and upstate New York areas.

Journalistic excellence award open to print, radio and TV.

A new award for journalistic excellence in Canada has been announced by the Federation of Press Clubs of Canada.

The award, named for Governor-General Roland Michener, will be for meritorious public service, and will be given annually. The Governor-General will present the first award early next year.

Angus MacDonald of Moncton, New Brunswick, Federation president, says the award will pay tribute annually to a newspaper, magazine, radio or television station which has performed outstanding public service.

A committee headed by C.W.E. MacPherson, managing editor of *The Ottawa Citizen*, will draft specific terms of reference and prepare entry forms.

Stirling King of the Saskatchewan Press Club in Regina was elected vice-president of the Federation at the annual meeting in Hamilton, Ontario. Barry Mather of the British Columbia Newsmen's Club in Vancouver was re-elected secretary-treasurer.

Press clubs in Vancouver, Regina, London, Kitchener, Toronto, Ottawa, Moncton and Hamilton were represented.

Eight private broadcasters, and two stand-bys have been picked by the AAB, WAB, CCBA, BCAB and ACRTF to represent the CAB on a three-week tour of overseas bases as guests of the Canadian Armed Forces. During their tour they will record Christmas greetings from CAF personnel and their families for rebroadcasting "to the folks at home".

Leaving Trenton CAF base November 3, returning November 21, first leg of the tour will be to Cyprus, then on to Germany November 11.

Participants include: Willard Bishop, manager, CKEN Kentville, N.S.; France Fortin, director of public affairs, CFCM-TV Quebec City; Claude Guenette, CKVL Montreal-Verdun; John Radford, president and manager, CFJR Brockville, Ont.; Jack Daly, manager CKOY, Ottawa; George Stuart McCloy, chief announcer, CJOB Winnipeg; Dale Hicks, CKCK-TV Regina, Sask.; Warren Barker, news director, KKNW New Westminster, B.C., with Norm Hickey, news director, CHWO Oakville, Ont. and Lloyd Hoole, president and manager, CKEK Cranbrook, B.C. as stand-bys.

Dust settles on Maritime TV shuffle.

The Atlantic region representative for the CRTC, Paschal O'Toole of Moncton, said recently that channel 8 will be used at a later date to provide a second service to Prince Edward Island.

The channel was used for rebroadcast of CJCH-TV Halifax programs in the Amherst area until September 14, one week before two-channel television service was introduced in the Moncton area. CJCH-TV is a CTV affiliate.

On September 21, Moncton Broadcasting Co. Ltd., operators of KCKW-TV, now a CTV affiliate, began beaming its signal into the Saint John, New Brunswick area over station CKLT. At the same time New Brunswick Broadcasting Ltd. of Saint John, now a full CBC affiliate, beamed its service into the Moncton area over station CHMT on channel 7.

O'Toole told a Rotary Club meeting in Amherst that CHSJ-TV, the Saint John-based CBC affiliate, and KCKW-TV planned to expand coverage of news of interest to Nova Scotia's Cumberland County.

Amherst residents now receive strong television signals from KCKW-TV on channel 2, CHMT Moncton on channel 7 and CBC French network station CBAFT Moncton on channel 11.

Old viewing patterns reappear.

Ratings for the second competitive week of the American television season show that old viewing patterns are beginning to reappear.

Such past favorites as *Laugh-In*, *Bonanza*, *Mayberry RFD*, and *Gunsmoke*, dominated the top ten after viewers had time to sample the new shows. The rating period is for September 29 to October 5.

The only new shows in the top ten are *Bill Cosby* and *Jim Nabors*, whose *Gomer Pyle* finished in second place behind *Laugh-In* last season.

CBS, which got off to a slow start this fall, began to show its old ratings strength in the second National Nielsen Survey. It placed four shows in the top ten and eight in the top 20.

Over-all, NBC remained first, CBS second and ABC third.

Movies, loaded with blockbusters at the beginning of the season, also figured heavily in the ratings.

In the late-night competition, NBC's Johnny Carson held firmly to first place with an 8.5 rating. Merv Griffin on CBS had 3.3 and Joey Bishop on ABC 3.0.

Here are the top shows in the U.S. survey:

1. *Laugh-In*, NBC.
2. *Bonanza*, NBC.
3. *Bill Cosby*, NBC.
4. *Jim Nabors*, CBS.
5. *Mayberry RFD*, CBS.
6. *Gunsmoke*, CBS.
7. NBC Monday Movie.
8. CBS Thursday Movie.
- 9-10. NBC Tuesday Movie and NBC's *Julia*, tie.
- 11-12. *Ironside*, NBC, and *Family Affair*, CBS, tie.
13. *Lucy*, CBS.
- 14-15. *Room 222*, ABC, and *ABC Sunday Movie*, tie.
16. *My Three Sons*, CBS.
- 17-18. *Red Skelton*, CBS, and NBC Saturday Movie, tie.
19. *Then Came Bronson*, NBC.
20. *Dean Martin*, NBC.

Await CRTC ruling on Bassett CKLW-TV Windsor buy.

The manager of CKLW-TV Windsor, Campbell Ritchie, has welcomed the news that John Bassett, publisher of the *Telegram*, has reached agreement to purchase the station subject to approval of the CRTC.

Ritchie said in an interview that he is looking forward to Bassett's optimistic and enthusiastic approach to the challenge of television in a difficult area.

Ritchie is also president of CKLW Television and Radio.

Bassett's purchase agreement with RKO General Inc. does not cover CKLW's radio station. But, Bassett said the new company he has set up to run CKLW-TV, St. Clair River Broadcasting, may be interested in purchasing it.

CKOY Ottawa to S & T.

Stephens & Towndrow will take over representation of CKOY Ottawa it has been announced. The switch from Standard Broadcast Sales will become effective before the end of the year.

This gives S & T representation of two Ottawa stations - CJRC (French) and CKOY (English). It brings to 15 the number of radio stations under the S & T banner.

Mass Media in a free society.

Dean Warren K. Agee of the University of Georgia School of Journalism is editor of a new book, *Mass Media in a Free Society*, just published by the University Press of Kansas.

The book explores challenges and problems confronting newspapers, television, motion pictures and magazines.

Questions discussed include: "What part will the news media play in determining how Americans will react in the social crises of the future? Will the infant giant of the media, TV, fulfil its enormous potential for good in the communications field? Can the American newspaper fulfil its traditional role of keeper of the nation's conscience?"

The book is available in both hardback and paperback form.

Black Ties for BES

Instead of their annual Christmas luncheon this year, the Broadcast Executives Society plans a black tie dinner, gourmet style, at the Inn on the Park, Tuesday December 9.

Details of the special entertainment and other features will be announced in the November Broadcaster, says Ced. Haynes, president of RSB and honorary president of BES.

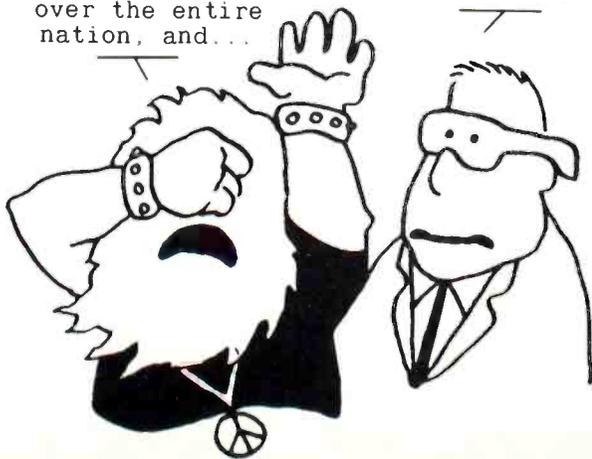
But sir, you can't just say that! Who'd notice? We've got to make TV buyers care that Regina - Moose Jaw is a CBC owned and operated station now carrying all CBC's great programming.

What we gotta say is - "Now you can call CBC for Regina - Moose Jaw selective TV".



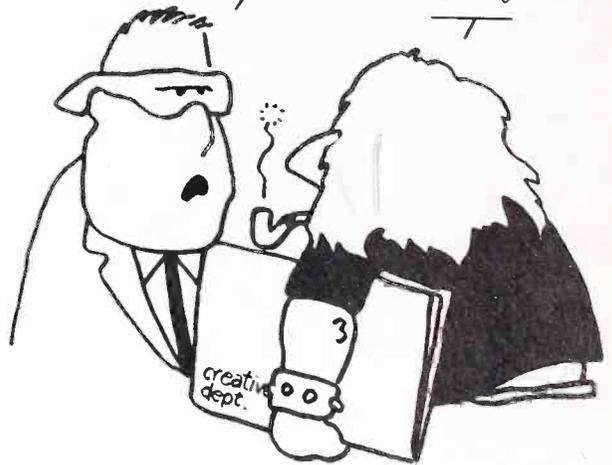
First, we have Lennon and McCartney write us a jingle, and we'll get the 5th Dimension to sing it. We'll drop a parachute-mounted camera over Southern Saskatchewan... and if we can catch the thing before it lands in a pond or something, we'll have Frankenheimer edit the footage, dissolving into shots of Vesuvius erupting! ...and we cleverly inter-cut shots of World War One aircraft skywriting our message over the entire nation, and...

Er... But...



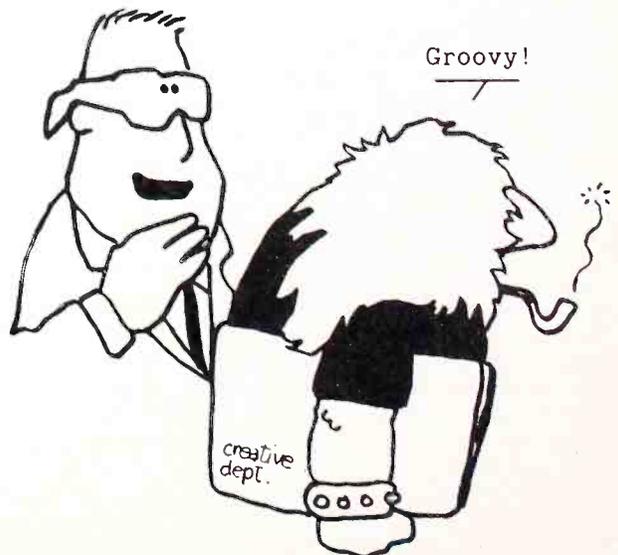
We have to convey this idea in a contemporary manner: CBC reps now handle avails for Regina - Moose Jaw, covering 95,630 TV homes, a population of 305,966 that spends \$836,600,000.00 yearly. And the call letters are CBKRT... don't forget that!

Groovy!



Why don't we just say, "Now call your CBC rep for selective buys on CBKRT in Regina - Moose Jaw. In Toronto call 925-3311 - in Montreal call 868-3211, and in New York call Enterprise 6961 (no toll charge)".

Groovy!





Studio shot early 30's when performers wore evening dress to perform on the radio network. (Note 600A mike).

A short history of Network Radio by Jack Brickenden

The year network broadcasting came to Canada, *Yes, we have no bananas* and *That old gang of mine*, were featured on the *Hit Parade*, Hitler's coup d'état in Munich had just failed, and a new publication called *Time Magazine* first saw the light of day. It was 1923.

The network on this occasion consisted of two radio stations — CHYC Montreal, which was owned by Northern Electric; and OA Ottawa, which was owned by the Ottawa Radio Association. Bell Telephone lines were used to carry the signal the 100 miles separating the two stations and the idea originated with the Canadian National Railways.

CNR sponsored the program on the two-city network and it featured a talk by the president of the railway, Sir Henry Thornton, who took the opportunity to announce the establishment of a radio department by CNR.

From this modest beginning CN Radio expanded quickly and by the end of 1927 it covered eastern Canada with a radio network linking Moncton, Montreal, Quebec City, Ottawa and Toronto. During the winter of 1928-29 stations were added in Halifax, Winnipeg, Regina, Saskatoon, Calgary, Edmonton and Vancouver; which made it a truly coast-to-coast network.

(It was only in 1926, for example, that the National Broadcasting Company was established and it wasn't until several years after, that Pacific coast stations were linked with the east and NBC became a truly national American network.)

But let's back up a bit and tidy up our own broadcasting history.

The first Canadian broadcasting license issued went to Marconi's station XWA in Montreal — later to be called CFCF. That was in September of 1919.

The first *commercial* radio broadcasting license was issued in Canada in 1922, to the *Winnipeg Free Press* station CJCG. Two of the other commercial licenses issued that year went to CJCD Toronto and CJBC Montreal. CJCD was owned by the T. Eaton Company; CJBC by Dupuis Frères.

Dupuis dropped their station the following year. Eaton's hung on until 1926 and then dropped CJCD — and if you want to hear some plain language just have an off-the-record chat with one or two senior Eaton's officials today about *that* management decision.

The most spectacular network broadcast in the early pre-CBC days of Canadian broadcasting was the Diamond

Jubilee Broadcast of July 1, 1927. Stations from Halifax to Victoria were tied into Ottawa with a network of telephone and telegraph circuits and the program was even carried by loudspeakers to crowds gathered outdoors in several cities.

Newspaper headlines from all across Canada emphasized the novelty and excitement of the event:

NAME OF HALIFAX GOES ECHOING THROUGH THREE COUNTRIES ON JUBILEE

NATION-WIDE BROADCAST THRILLS LOYAL THROG OF EDMONTON CITIZENS

NATIONAL AIRS PEEL OUT FROM VICTORY TOWER

ENGLAND HEARS OTTAWA BROADCAST

GOVERNOR AND PREMIER HEARD FROM OTTAWA

EVERY WORD OF PREMIER KING WAS HEARD CLEARLY IN GREAT BRITAIN

RADIO WAS BIG FEATURE OF CELEBRATION

LE CARILLON D'OTTAWA FUT ENTENDU

VERDUN HEARD STIRRING MESSAGE OVER RADIO

... and so on.

The event, which was to become quite commonplace as radio developed quickly in the years to follow, was of such magnitude in those days that a book was actually produced about the

Jack Brickenden, 44, is supervisor of Staff Communications for the CBC.

He joined the corporation in 1949 as news editor.

After three years he became producer of "CBC Newsroom", a fifteen minute live network show following the news. Two years later, CBC loaned him to UN Radio.

Still with the CBC, he spent 3 years in press and information in Winnipeg, then returned to Toronto as supervisor of publicity (national).

1927 broadcast entitled *From Sea to Sea*. It contained complete detail on line arrangements and named all the companies taking part and listed the miles of lines each provided for the network pickup. It named announcers and technicians and quoted letters from listeners all over the world and copied newspaper headlines reporting on the broadcast. It included photographs of the buildings and transmitters of some of the radio stations involved and the book opened with a poem and the following statement:

"The fact is, one must turn to poets for words wherewith to describe adequately the great Jubilee Broadcast from Parliament Hill, on July first, Nineteen Twenty Seven. Such quickening of national feeling, such impulse of brotherhood has never been known at any one moment before in the history of Canada."

But all was not sunshine and roses in Canadian broadcasting despite the "quickening of national feeling" brought on by the Jubilee effort.

Radio stations were mainly in the larger centres, which were the best commercial markets, and this left many of the less-populated areas unserved. National programming was limited because distribution east and west to a relatively small and scattered population was costly. Only half a dozen frequencies were exclusively Canadian, in spite of periodic negotiations with the United States. And there was continual interference from powerful American and Mexican stations.

Only CN Radio did much about Canadian programming. It was easier and cheaper to use recorded music and popular American programming, and most Canadian stations offered little else.

The public didn't like it and some heated controversy over licensing developed, with charges of censorship or partisan influence in certain government decisions. It was against this background that in 1928 Ottawa appointed a Royal Commission "to examine into the broadcasting situation in the Dominion of Canada and to make recommendations to the government as to the future administration, management, control and financing thereof"

Sir John Aird, president of the Canadian Bank of Commerce, was appointed chairman. The other members were Dr. Augustin Frigon, then director general of technical education for Quebec Province and later to become CBC's third general manager; and Charles Bowman, editor of the *Ottawa Citizen*. Donald Manson was appointed secretary to the commission.

To make a very long story short, the commissioners went to the United States, Britain and several European

Southern Manitoba is BOOMING!!

The many and diversified cash crops including sugar beets, potatoes, peas, corn, onions, beans, sunflowers and other oil seeds make for a bright agricultural picture in this area!

Dairy and Feeder cattle operations, poultry and hog enterprises add to the agricultural economy. Recent and current industrial expansion in Steinbach, Morris, Winkler, Morden and Altona have given the entire southern Manitoba area a tremendous economic boost. Employment is high — people are buying!

YOUR ADVERTISING INVESTMENT IN SOUTHERN MANITOBA WILL BRING GOOD RETURNS.

**FOR COMPLETE COVERAGE OF THIS LUCRATIVE AREA —
RELY ON CFAM & CHSM — THE REGIONS DOMINANT
SELLING FORCE!**

For details — contact



RADIO T.V. REPRESENTATIVES

TORONTO - MONTREAL - WINNIPEG - VANCOUVER

GROUP ONE RADIO LTD. MARKET INFORMATION LINE

923-2893

Area Code (416)

Call this number for a recorded factual 3 minute presentation of Station facts, programming activity and market profile.

As a "Thank You" for your interest our stations are contributing to the purchase of gifts which are awarded to lucky callers each day.

Call Now! You may be a lucky winner.

countries to study their broadcasting systems, and also held public sessions in 25 Canadian centres. They found many different points of view, but "unanimity on one fundamental question: Canadian radio listeners want Canadian broadcasting".

Sir John's report was tabled in the House in the fall of 1929 with its stress on the importance of broadcasting in promoting national unity and the impossibility in Canada of financing an adequate national service from commercial revenue alone. It recommended that a nationally-owned company be set up to operate a coast-to-coast system.

Revenue was to come from an annual \$3.00 licence fee, from indirect advertising, and from a government subsidy for capital expenditures. Programs were to be mainly from Canadian sources. Some existing private stations were to be expropriated and others closed down and a national network was to be built up consisting of seven high-powered stations across Canada. Technical control was to remain with the radio branch of the Department of Marine & Fisheries.

But 1929 wasn't much of a year for getting action from Ottawa.

The depression was on and an election was due. The government changed hands in 1930. Provincial rights and interference with private enterprise were rather sensitive issues.

The Aird report sat gathering dust for three years.

During this period the advocates of public broadcasting were not idle. The Canadian Radio League, for example, under Graham Spry and Alan Plaunt set out to rally support. The league was created in 1930 and by 1932 claimed wide backing in both French and English Canada from farm, labor, educational and women's groups, church leaders, and the majority of Canadian newspapers.

There was also strong opposition to public ownership. This group included the Canadian Pacific Railway, which sponsored and distributed programs but owned no stations, private broadcasters, a number of newspapers, radio manufacturers, and, indirectly, some American radio interests.

One of Spry's rallying phrases was "the State or the United States" and whether for patriotic or practical reasons most Canadians were ready to choose public ownership. And in May 1932 the Canadian Radio Broadcasting Act was passed. It authorized the appointment of a body to be known as the Canadian Radio Broadcasting Commission. CRBC was to develop a national network by building a number of new stations and taking over others. Privately-owned networks would be prohibited. Financially the national net-

work was to be "self-sustaining with revenue coming from limited advertising and a license fee."

The commissioners were appointed in October — Hector Charlesworth (chairman), editor of *Saturday Night*; Thomas Maher, a forestry engineer from Quebec; Lieutenant-Colonel Arthur Steel, an engineer seconded from the Department of National Defence. Lieutenant-Colonel R. P. Landry was later appointed secretary to the Commission. Headquarters was in Ottawa.

Canadians began to find themselves personally involved in significant events of the day.

When the Welland Canal opened in August of 1932 the event was broadcast by CNR and distributed by CNR and CPR. This was one of the functions associated with the Imperial Economic Conference of that year and the broadcast was also carried in the United States on CBS and NBC. Canada Steamship Lines sent out publicity photographs showing the crowds at the locks and featuring the speakers' stand festooned with Canadian and British flags ringed with horn-shaped loudspeakers to carry the flowery phrases of officialdom to those assembled by the water's edge.

It was a great moment in the story of broadcasting.

A number of CNR-produced programs were carried that winter under CRBC auspices but the Commission didn't function formally until early 1933. It began to acquire stations and staff by mid-1933, mostly from CNR. A number of the bright young men involved in early radio as employees of CNR are only now reaching retirement age with the Canadian Broadcasting Corporation.

Daily national broadcasting began in May with an hour's service a day. Gradually it was increased and the next few years were busy ones for Canadian broadcasting. By the end of 1933 CRBC owned or leased stations in Chicoutimi, Montreal, Ottawa, Toronto and Vancouver, as well as the Halifax studios that had been opened by CNR in 1930. Time was reserved for network programs on a number of private stations, both English and French.

By this time it was broadcasting about 48 hours a week, 30 hours on regional networks and 18 hours nationally. The first year's programming in both languages included symphony concerts, plays, children's programs, sports, variety, special events, daily news reports, the daily *Northern Messenger* broadcasts for the far north (still on the air today) and exchange programs from the American networks.

A diligent search was conducted for Canadian talent in every field. The Commission's first annual report listed "Novelty Entertainment" as a category

under which Canadian performers were being developed. This group included "a novelty mandolin orchestra under the direction of a 15-year-old boy. This mandolin orchestra was composed of five children from one family. They had been discovered by the Commission's Program Department and produced a type of music that could scarcely be duplicated anywhere on the continent."

In 1936, while the national broadcasting system was being reshaped and revised to become the Canadian Broadcasting Corporation, Canadian listeners found themselves in front seats for further historical events. That was the year the radio audience all over the world sat in their parlors and heard King Edward VIII, via BBC, give up the throne of England "for the woman I love."



And that was the year of the Moose River Mine disaster.

J. Frank Willis, whose name is synonymous with broadcasting in Canada, was the east coast representative for CRBC. On Easter Sunday, April 12, 1936, at exactly 11.00 pm one of three Toronto men standing on the 141-foot level of a worked-out gold mine, in the desolate interior of Halifax County, pulled a thin wire signal cord to summon a skip to take them to the surface.

The Moose River Mine story had begun.

The mine shaft collapsed on the three men. The rescue operation made radio history. Willis and operator Arleigh Canning conducted a marathon actuality from the scene of the cave-in. For three days and nights, with improvised equipment and a borrowed car as a studio and with the same small team on the job for the entire time, bulletins were put out to the entire English-speaking world on the progress of the rescue. Every station in Canada (58 at that time) plus 650 in the United States plus BBC relays carried reports. Ninety-nine consecutive broadcasts originated from the pithead without a single operating error.

And Willis and Canning stayed on the spot and continued their regular world-wide broadcasts, scooping every

newspaper in the world, until the two survivors were brought to the surface.



Adults and children alike stayed by their radios day and night to hear the reports from Moose River and to hear Willis' final report that the buried men had at long last come out into air again.

By the time CBC took over from CRBC, national radio coverage reached 50 per cent of Canada's population. CBC was born November 2, 1936.

The next year an important but little-known addition to network distribution of programming was introduced. The first Low Power Relay Transmitters were installed in Northern Ontario, New Brunswick and the Rockies to bring radio to people hitherto out of range of the big CBC transmitters because of rough and rocky terrain. These tiny unmanned transmitters relayed network service to isolated pockets of population by hooking onto the network lines passing through the area. Since LPRT No. 1 was installed at Revelstoke, B.C. there are now 206 LPRTs across the country for both French and English networks.

Canadians looked to their radios for first word of Amelia Earhart when she disappeared on her 1937 round-the-world flight, and of Wrong-Way Corrigan when he "accidentally" crossed the Atlantic in his light plane the following year. Radio scared the living day-lights out of North Americans that same year when Orson Welles' *War of the Worlds* science-fiction drama from New York, convinced thousands that the men from Mars had actually landed.

And in 1939 King George VI and his Queen came to Canada for their pre-war Royal Tour and CBC's tour coverage was total. Daily actualities from coast to coast . . . making national figures of broadcasters like "Darby" Coates and Ted Briggs whose names and voices became known in all the nine provinces.

Leonard W. Brockington, K.C., of Winnipeg, had been appointed chairman of the Board of Governors of the newly-created CBC which had taken over the

facilities of CRBC along with its staff of 132. To start out his new job he went on the national radio network and outlined CBC's main objectives; To make it possible for every Canadian to hear the CBC's programs; and to provide the best programs from all available sources.

As a start in improving coverage the Corporation proposed to build four new highpowered regional transmitters — in western Canada, Ontario, Quebec and the Maritimes. The network would be extended with all high-powered stations publicly owned and private stations as supplementary outlets.

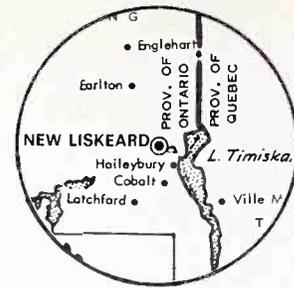
By the time the Second World War had broken out the four 50,000 watt transmitters had been built and were operative — CBL Toronto, CBF Montreal, CBK on the Prairies, and CBA in the Maritimes. New transmitters had been built for the French Network outlets at Quebec and Chicoutimi, but the outbreak of war more or less put a stop to major building projects.

More and more in these years Canadians looked to their radios for the vital information about the progress of the war. They followed the great chase of the *Graf Spee* and the sinking of the *Athenia*. The fall of France — and Dunkirk. The Battle of Britain, of the Atlantic. Roosevelt's Four Freedoms and the sinking of the *Bismarck*, and Pearl Harbor.

CBC set up its own News Service, under the late Dan McArthur, on January 1, 1941, having already established overseas reporting units for first-hand coverage of Canada's men in uniform and their part in the war. Dieppe, Sicily and the First Division.

Interestingly enough it was *CBC News Roundup*, the after-the-news background on world and domestic news, that introduced to North America one of the best-known songs to come out of World War II — *Lili Marlene*. CBC war correspondent Peter Stursberg sent a recorded report back from the Mediterranean theatre featuring the famous war song which was sung with equal enthusiasm by both the British Eighth Army and the German Afrika Korps. It was heard for the first time on this side of the Atlantic on March 3, 1944, on the CBC National Radio Network. The war years saw too the introduction of such famous radio programs as the *CBC Stage* series along with the old wartime chestnut, *L for Lanky* and the many Victory Loan appeals.

In 1944 the local Toronto transmitter CJBC, formerly, CBY, was linked with 34 private stations to form a second English network called The Dominion. This network offered an alternative and usually lighter service on national radio, mainly in the evening. The original English network was renamed the Trans-Canada.



TRINOR ADDS TRI-TOWN

CJTT, 1000 watt satellite of CJKL KIRKLAND LAKE, serves NEW LISKEARD, HAILEYBURY & COBALT — "TRI-TOWN".

Now CJTT originates (daily) programming from its New Liskeard studios to serve TRI-TOWN even better.

Ask Independent Communications Sales Ltd. about CJKL and CJTT, which with CKGB TIMMINS and CFCH NORTH BAY are part of

TRINOR

RADIO-TELEVISION REPRESENTATIVES LTD.



R. C. "BUD" ARMSTRONG

Mr. Gordon Ferris, president and general manager, Radio-Television Representatives Limited, is pleased to announce the appointment of R. C. "Bud" Armstrong as an account executive with the radio Division of the Toronto office.

Mr. Armstrong joins the company from Standard Broadcast Sales where he was responsible for national sales with that company's regional division.

1968 1969

Broadcasting muddled along for its first 49 years without us. Then came the new sound of CKJD, with its Cape Kennedy plant, its foreground equipment and its contemporary programming, for an audience its competitors would love to have; while its seniors, the pioneers of the industry, are breaking their necks trying to get caught up with the times. Why not schedule

THE WITH-IT STATION **CKJD** DANCY BROADCASTING LIMITED SARNIA, ONTARIO

Represented in Canada and the U.S.A. by
ALL-CANADA RADIO AND TELEVISION LIMITED



The war also took CBC into international shortwave broadcasting with the government authorizing the establishment of the CBC International Service in 1942. I.S. was to be operated for Canada by CBC but completely and separately financed by Parliamentary grants. The service was launched in 1945 with programs directed to Canadian troops overseas and to European listeners.

And after the war CBC started again expanding the national radio service with a 50,000 watt transmitter in Alberta and another in Manitoba, which was linked with the Winnipeg radio station CBW (formerly the provincial government station CKY). More LPRTs were installed along with a number of smaller radio stations.

CBC's first FM outlets were built right after the war — two in Montreal, for English and French, and one each in Toronto, Ottawa and Vancouver. In 1949 when Newfoundland became Canada's 10th province, four stations with their staff, were taken over from the Broadcasting Corporation of Newfoundland.



Program development also continued apace. Wayne and Shuster, fresh from the Canadian Army and the successful *Army Show*, joined CBC radio. In 1947, CBC *Wednesday Night* introduced a program concept that was new to North America — a full evening of ambitious and adult programming.

And 1947 was the year that Louis St. Laurent succeeded MacKenzie King as Canada's prime minister. This was reported by one of the American networks with more zeal than thought. The retiring prime minister was referred to as:

“William Lyon MacKenzie, King of Canada”.

In 1948 Barbara Ann Scott won her figure skating championship and today Canada is full of 21-year-old girls named Barbara Ann. Ghandi was assassinated that year and Harry Truman was elected and Babe Ruth died and radio kept Canadians on top of the world's events. But something big was in the air. Television.

The British had been programming in pictures since the thirties and had stopped because of the war. TV was booming in the United States. And in 1949 a Canadian TV service was authorized. It opened in 1952 with stations in Montreal and Toronto.

Television has cast a long shadow and during the early years of TV the public forgot about radio for a while. CBC waited until the dust had settled a bit and then peered deeply into the penumbra of television to see what radio looked like in relation to its bumptious baby brother. What was the future for radio in Canada?

This led in 1962 to the consolidation of the Dominion and Trans-Canada networks with a resulting single web involving about 160 outlets, CBC and private stations. It was designed to give the best possible coverage at the time, reaching about 90% of English-speaking Canadians. By 1965, with several new stations and relay transmitters this coverage figure had climbed to 98%.

Beyond that point, although coverage extensions continued, progress by conventional means toward the ideal 100% coverage was inevitably slow.

The CBC French radio network was gradually extended over the years to improve Quebec coverage and to serve more of the French-speaking minorities outside that province. By 1965 French network service was available to most French-speaking Canadians — to 98% of those speaking only French and to 88% of the more scattered bi-lingual group. This service includes French-language radio outlets in Toronto and Vancouver.

One of the most important developments in CBC radio in the 1950s was the opening of the Northern Service for the scattered 80,000 residents of the Canadian north — an area of about 2,000,000 square miles.

The Northern Service schedules include national network programs, local productions and community services, and special features produced in the Northern Service program centre in Montreal. There is particular emphasis on news and topical features, on popular entertainment because the northern listener has few places to look for it, and on special services in the various local languages (English, French, two Eskimo dialects, and several Indian languages)

Stereo broadcasting has been developing gradually, and in the field of network frequency modulation CBC hopes for a planned and gradual development. — and on the *Hit Parade* as this story goes to press, the current songs include *Lie down on the big brass bed* and *Sugar*. The headline in the daily paper reads: A-BLAST GOES AS EXPECTED... but Canadians heard the word first on network radio.



and now a word from Bob Blackburn

John Crosby, late of the late *New York Herald Tribune*, was a pioneer TV columnist, second only to Jack Gould of the *New York Times* in prestige, and second to none in readability. He had been a radio columnist, and simply switched his attention when TV became a social reality in the late 1940s.

He carried on for about nine years, then abruptly petitioned his employers for reassignment. In his farewell TV column, he explained that one day he had realized that he was enjoying the commercials more than the programs, and figured it was time for a new career. Not all that much has been heard of him since.

As one who has been observing TV professionally since it became a social reality in Canada, I have to agree that I've enjoyed a lot of programs, but I don't see any reason to get depressed about that. For one thing, commercials are the pace-setters of style and production values, and a better commercial this year means a better program next year. Somebody has to set the pace.

You can look at commercials two ways — as television and as advertising. The purpose of this assignment is to examine commercials from the point of view of a consumer — a consumer of goods and of television. That means looking both those ways, although I believe the average consumer criticizes commercials primarily as television and unfairly ignores their purpose.

I neither know nor want to know the primary rules of the trade textbooks. As a consumer of goods, I expect a commercial to do three things to me: Entice, inform, and convince.

I expect it to entice me with a reward, be it lovable armpits, trouble-free driving, toilet paper which will elevate my social status, or a cigarette which will make me die smiling. I'm still young enough to have been raised on advertising which sells the sizzle rather than the steak, and I'm resigned to it. However, this doesn't mean I don't stand up and cheer when I see any suggestion of a trend back to simply selling the product.

I expect it to inform me just how it will do what it says it will do. And I expect it to convince me that this product can do it best.

Those are my criteria as a consumer of goods and services. As a consumer of television, I simply require that the commercial be excellent television. I

don't think that's asking too much.

And a final note: I am vicious when bored. I recognize the economic realities which dictate repetition of commercials, but I believe a commercial can be so well made that it can be seen a reasonable number of times without outwearing its welcome, like a popular song.

I know from experience that it's dangerous for a columnist to start with a manifesto which he will forever be stuck with, but since this is an altogether new venture for both Broadcaster and myself, I decided it required some ground rules and explanation.

My favorite commercial at this writing is some months old, but nothing I liked as much has come along since.

It's the one for *Gillette Right Guard* in which this character opens his medicine chest to find that he's sharing it with his neighbor in the next apartment. Not because of any one ingredient, but because it has so many different things going for it, it strikes me as perhaps the ideal commercial.

For one thing, the product is a deodorant, and over the years, more offenses have been inflicted on the viewer in the name of sterile armpits than almost any other cause. Yet this one is done in good taste, and while it's a very successful piece of offbeat humor, it has a nucleus of real hard-sell. The message — two types of the same effective product to suit different needs and tastes — can't be missed.

And the product identification is excellent. The star of the piece is New York actor Bill Fiore, who is very hot this year. I can think offhand of a number of other commercials he's in, but I can't think offhand of any of the other brand-names. and in one case I don't even know what kind of product it is. But the first time I saw this one, I went around asking people if they knew who the actor was in the *Gillette Right Guard* commercial. (The agency was McKim, by the way.)

The whole thing has style, pace, technical excellence, and everything else that goes into good television. The curtain line, in which the poor befuddled sap turns around and cries, with the plaintive despair that so often visits us all nowadays, "Mona!", is a miniature masterpiece of acting.

It's probably one of those once-in-a-lifetime things. There's been a sequel (in which Mona appears), and it doesn't quite stack up.

But sequels are another story.



The key to Radio's future is in the hands of its audience

Radio's changing face, over the next decade, will create for itself an entirely new image. Don Hartford, vice-president and general manager, CFRB Toronto, admitted to the Institute of Canadian Advertising at their annual meeting, at the Seignior Club, Montebello, Que., that "the radio business will have very little to say concerning its composition ten years from today."

For one thing, he predicted, "AM radio may be much less concerned with the presentation of music. It will probably be undergoing another phase in the continuing process of change which has marked our industry.

"Originally," he said, "radio was an entertainment medium with emphasis on live music, drama, and comedy. Because of its success, advertising was added to the mix. Then, they added recorded music and news," and now, with the mushrooming importance of news and increasing stress on its coverage and presentation there's even the all-news station.

"Along the way," Hartford said, "quizzes and games were added as a device for buying audiences.

"Soon came the traumatic experience of the introduction of *Rock and Roll* and the advent of the *Top Forty* type of radio operation. This began fragmentation of the audience, until today radio stations are divided between those which cater to teens and children and those which concentrate on adults."

Hartford also forecast, as an increasingly important factor in the radio business, the introduction of frequency modulation. FM stations began with the offering of wall-to-wall sound, to the point where they encompass every sound from all-western to completely long-hair.

"Audience involvement became more important on AM, and the open line shows agitated the air, providing more and more listening in depth," he said.

"Over the next ten years," Hartford predicted, "this tentative movement toward a dialogue with the audience will grow in strength and become a major factor in the success of radio. And, since the FM side of our business does little for the human voice, but a great deal for the music, I suggest there will be a further split-off."

"FM will become primarily a music vehicle and AM will involve itself to a major extent in news and information, and talk shows.

"The key will be audience involvement," Hartford said, "with a proliferation of panel shows, including phone-ins, to discuss the issues of the day. This could trigger very dramatic changes in the make-up of the radio industry."

Broadcaster sought further explanation of some of Hartford's statements, queried him as to how he had reached certain conclusions, and asked for clarification of his forecasts.

You said in your speech that "in the main, ten years hence, radio will satisfy the listeners with music which may still be described as banal, and which will still concern itself with the cosmic clash of male and female" — Why? Isn't this the current trend, and won't it die a quick death?

"The beat may be different, but still it will be basically concerned with the things we talk about — man and woman, love, etc. And all of this can be related to advertising," Hartford said. "Protest may be just a passing fancy, but we have to eliminate the problem... to understand instead of misunderstand. In short, we have to learn to communicate."

You said, "AM radio may be much less concerned with music" in the process of fragmentation. How far can audience fragmentation be allowed to go and what will it do for the sales picture?

Formats will change and so will audiences, and with the intrusion of cable — how do you fill 40 channels, for instance? There will probably be stations which are all-talk, all-news, all-this and all-that, but much less music on AM, leaving that for FM.

With audience fragmentation the advertiser will probably have a higher cost per thousand but he will know that what he pays for is a specialized market well-served by that particular station.

On your forecast AM-FM split-off, you say the "key for AM will be audience involvement," resulting in "very dramatic changes in the makeup of the radio industry". Please elaborate.

"The pace setters will, of necessity, be large and successful radio operations in Canada's major centres, Montreal, Toronto, Winnipeg and Vancouver. These cities offer the concentration of audience and buying power which makes it possible for radio stations to budget large expenditures on programming. Then, you have to have very knowledgeable and personable air personalities who can communicate.

"Many stations, which serve small centres, are likely to remain marginal operations. The expenditure of an extra few hundred dollars a month on a program service may well be the difference between profit and loss. At the same time, listeners to such marginal operations have a right to the same quality of service as is supplied to residents of the nation's great cities. Small station owners will be sandwiched between the economic impossibility of giving adequate service and the inexorable pressures of their listeners for such service."

You forecast "a dramatic creation of a number of Canadian broadcasting networks, both in AM and FM." Is the current growth of news services, supplied to a hook-up of stations across the country, leading to this?

"Yes, the smaller stations will have to have more help from the larger stations. These news "networks" help provide some of this, with items of interest that can be inserted into the station's own newscasts. And certain programs can be shared, likewise, to enable the small station to program personalities otherwise unobtainable, costwise."

On new research techniques, you say "time-honored rating services will become obsolete and stations will be able to tell at any time who is listening, where, and how many there are." How will this work?

"When the signal is transferred," Hartford said, "it will be accompanied by an electronic impulse which will

Let the music ring out

. . . on this fiftieth anniversary of
Canadian Broadcasting

To commemorate this
Golden Age
of Canadian Broadcasting,
the CAPAC-CAB Committee

Presents — a gift song

“RADIO-RADIO”

by BOBBY GIMBY (“Ca-na-da”) and
STEPHANE VENNE (“Un Jour-Un Jour” - “Hey Friend-Say Friend”)

THE COMPOSERS AUTHORS AND PUBLISHERS
ASSOCIATION OF CANADA LIMITED



JAMES L. KEILBACK

George G. Gallagher, President and General Manager, Yorkton Broadcasting Company Limited, is pleased to announce the appointment of James L. Keilback, formerly Sports Director, to the position of News Manager, Radio Station CJGX.

Mr. Keilback, a twenty-two year veteran of radio, television and newspaper work and one of western Canada's leading sports personalities, now assumes over-all responsibility for the many news, sports, agricultural and public affairs functions of CJGX, effective immediately.

RADIO-TELEVISION REPRESENTATIVES LTD.



TIM S. STEELE

Mr. Gordon Ferris, president and general manager, Radio-Television Representatives Limited, is pleased to announce the appointment of Tim S. Steele to the Toronto office.

Mr. Steele was previously associated with Huxley-Irwin-Price, advertising agency, Hamilton. Besides providing valuable back-up support for both sales divisions, he will also be responsible for the company's audience research needs.

bounce back to the station with the speed of light, reporting whether the signal is accepted or rejected by a given receiver. If the receiver is off, or tuned to another station, the computer will be so informed. Millions of bouncebacks will be handled simultaneously. The information will be fed into a teleprinter or a cluster of dials on a panel, which will tell sales and program personnel how many are listening, and where, at any given moment."



If the trend already apparent in major markets spreads to smaller stations ten years from now, and stations are sold out, won't that mean more bids for new stations?

"No. AM radio will be finished in terms of the number of stations which may be licensed. There just aren't any more frequencies. The FCC in the United States has already taken steps in this direction. As Canada grows and new centres of population appear, new AM licenses may be issued, but the rush is over."

What about FM?

"Not so with FM. A freeze is now in effect on the development of new FM stations (while the CRTC studies FM's differences and potential), and some 300 frequencies are lying fallow. I predict that by 1979, FM frequencies will be as sought after as AM frequencies are today, and the majority of those stations will be operating completely independently in terms of programming, and, at a profit."

You said "the conventional radio receiver will have undergone a startling transition," and that "disposable radios will be introduced." How about this?

"Technological progress indicates that radio, the only truly mobile means of communication, will be as much a part of the wardrobe ten years from now as the shirt and tie are today. Dick Tracy has pointed the way, and whether the portable radio is in a wristwatch, a finger ring, or a lady's wig, it will be ubiquitous."

Hartford said he saw small portable radios in a Montreal store window recently which were advertised for only \$2.95, and "no bigger than a matchbox. If they can be made here to sell for that price," he said, "think of what could be

done with printed circuits and low cost production. "We'd have disposable radios, costing only a few cents. Less than you'd pay for a transistor battery today. They could be used until they're worn out and then tossed away."

You suggest the CRTC has been dallying with the establishment of a set of ground rules which will govern radio broadcasting for years to come, and the lack of knowledge of these ground rules makes proper planning impossible and robs the industry of confidence in its future. What should be done?

"Rather than continue a climate of uncertainty about the question of multiple ownership of radio facilities, I recommend that the CRTC state clearly, *not* in 1979 but in 1970, the rules which will apply. Let every owner of a radio or television station, or cable system, know full well the limits which will be applied to his expansion plans. Tell him what number of broadcasting operations he may own, whether they be radio, TV, or cable. Spell out what constitutes an intolerable monopoly."

Why should the Commission issue licenses for a set term? Why not make them "lifetime"?

"That's a very good idea, I hadn't thought of that. Possibly based on performance, as is now the case, but certainly there should be no reason not to have the licensee retain his license as long as he continues to own the station, if he gives up to the standards and expectations.

"I suggest the Commission give the operator of a radio facility security of tenure of his license as long as he operates in the public interest. No organization can plan boldly, or execute confidently, knowing that its whole investment may be destroyed by an arbitrary decision a year, two years, or three years hence. Issuing broadcast licenses for a maximum of three years is encouraging timidity, uncertainty and mediocrity in the broadcasting community. I suggest that long before 1979, the CRTC may approve a policy of issuing broadcasting licenses for a ten-year period, and strongly consider the possibility of granting them for the lifetime of the ownership."

What area of broadcasting do you consider still remains to be examined?

"Very little, I'm afraid. Hopefully, I forecast in the ten years upcoming that radio, television and cable will be free from the scrutiny of boards, committees, panels, papers — of various colors, commissions royal or common, for the first time since the first announcer opened the first microphone, under the authority of the Department of Marine and Fisheries.

"No industry in the history of the world has been so beset for so long a time by people who wish to delve into our motives, our methods, and our profits.

SALES REP.:

Have you in your life ever heard
of 122,700 people watching a TV program
at 8:00 o'clock in the morning?

CLIENT:

I'll be damned if I have!

SALES REP.:

What would you say if I told you that the same program has a central area rating
of 16%, and, don't forget, at 8:00 o'clock in the morning!

CLIENT:

I'd say it's incredible!!! What's the program and who's got it?



SALES REP.:

The program is called

"YE, YE, QUELLE HEURE!"

and it's a morning comedy show produced by

CFCM-TV, CHANNEL 4, QUEBEC CITY.

Incredible as it is to you, the facts are that 55,600 women, 17,000 men, 11,200 teenagers and
38,800 children all wake up with a smile every weekday morning when they tune in
to CFCM-TV and watch the comedy team of André Duquet and Michel Vinet
performing their many hilarious stunts, imitations, songs and jokes.

**NOW IS THE TIME TO PUT A SMILE IN YOUR BUDGET
GIVE US A CALL!**

CFCM-TV (French) CKMI-TV (English) HARDY RADIO & TV LTD. TORONTO, MONTREAL, WINNIPEG, VANCOUVER

CFCM-TV (French) (Programs only) PAUL L'ANGLAIS INC. TORONTO, MONTREAL

CFCM-TV (French) CKMI-TV (English) FORJOE-TV INC. NEW-YORK, CHICAGO, SAN FRANCISCO, LOS ANGELES

(Statistics BBM, March 1969)

From a music box to "The Guess Who"

by Jim Kidd

The word "radio" is synonymous with music — good, bad, mediocre — but music. It is still the listener's conception of what radio is all about, and *raison d'être* of most Canadian stations.

The history of music on radio in this country parallels that of the United States. Until quite recent times, the change resulting from the ability of our own talent, arrangers and studios to equal, or surpass the U.S. product, completely erased the musical boundaries that geography formerly dictated. The exception to this, of course, is the CBC, whose vast resources have produced an astounding variety of musical programming without equal in North America.

It was a small Swiss music box that first sent notes into the then uncluttered ether. XWA, licensed by Canadian Marconi in the fall of 1918, was programming on a regular basis by November of the next year. The music box was ideal for test transmissions as it ran longer than the average gramophone record and could be placed on the table next to the crude microphone. It played a few operatic excerpts into the night air, heard by a handful of amateurs already fascinated by "wireless telephony". The music box still exists, owned now, as then, by Darby Coats of Calgary.

As programming increased, it was apparent that music boxes were not the answer. By April of 1920, the Berliner Gramophone Company of Montreal was sponsoring a half hour of *Victrola Concert*, "featuring the latest and most popular selections." The records were actually played on a Victrola with the microphone placed as close to the horn as possible. Not until 1925, and the advent of electrical recording and playback, did equipment become available for the direct transfer of sound from the record to the console.

The parade of local talent began. It was to continue until the late twenties, Singers by the thousands, pianists, poets, speakers. Managers of the first stations were often hired on their ability to obtain talent, free of charge. The performers were mainly individuals or small groups, usually alternating vocalist and instrumentalist. It was the era of the "potted palm" . . . music played at tea-time by hotel orchestras. It was recital music, European in origin and "culture" to most Canadians.

A typical broadcast from CHYC, operated in Montreal by Northern Electric, heard Sunday, July 26, 1925, from 9:00 to 10:30 p.m., ran as follows:

Robin Hood (De Koven)
Auf Wiedersehen (Waldteufel)
The Rosary (Nevin)
Minuet (Bizet)
Meditation (Morrison): Violin solo
Dance of The Dervishes (Bendix)
In A Chinese Temple Garden
(Ketelbey)
In a Monastery Garden (Ketelbey)
Carmen (Bizet)
Phantom Brigade (Myddleton)

The entire ninety minutes featured the Traymore Quartette, two violins, cello and piano, led by Ben Corber. The program prior to and following it were virtually identical in content. It is ironic that the years dominated by radio coincided with the birth and development of the only native American music — JAZZ. Yet, never did a whisper of a beat intrude upon this potted-palm atmosphere. Not until the late thirties did jazz become common on the air, and then only the swing band variety.

1926 gave radio its biggest shot in the arm. NBC was formed. The "red" network was fed by WEA, the "blue" by WJZ. Music policy remained much the same, the *Palmolive Hour*, *Cities Service Orchestra*, *Ipana Troubadours*, spread the syrup nationally instead of locally.

In January of 1929, Imperial Oil sponsored a series of network programs linking London, Toronto and Montreal, and using an orchestra of thirty-five musicians. In October, a twenty-six week

Jim Kidd is the Program Manager of CFCF Radio Montreal and claims to have one of the largest record collections in Canada. He is president of the Montreal Vintage Music Society and contributes monthly columns to Matrix and Vintage Jazz Mart in England and Record Research in the U.S.A. For the past five years he has been preparing a complete history of the Canadian Recording Industry.

series began, originating from the Royal York Hotel and heard on eleven stations from Montreal to Vancouver. The next year, the network increased to twenty-one stations from coast to coast. The orchestra grew to sixty, soloists were world famous. In retrospect, this pioneer series of programs has rarely been equalled.

Both the CNR and CPR had extensive radio networks in Canada. Canadian National produced the *All-Canada Symphony Broadcasts*, primarily a showcase for Canadian performers, composers and arrangers. Canadian Pacific sponsored the *CP Hour of Music* with Rex Battle as resident conductor. Again, new standards of network production were established.

Canadians had purchased radios during the late twenties and during the Depression could afford little else in entertainment. What has been fondly termed "The Golden Age of Radio" was underway. NBC and CBS signed Canadian affiliates. *Rudy Vallee* and the *Fleischmann Hour* was an instant success, as was *Kate Smith*, *Morton Downey*, *Burns and Allen*, *Helen Morgan*, and *Eddie Cantor with Rubinoff and his violin*. *George Wade, and his Cornhuskers*, broadcasting from Toronto each Saturday night, was a regular listening habit across the country.

As program schedules changed and increased, broadcasters began turning more and more to recorded material to combat operating costs. RCA inaugurated its Thesaurus transcription library, renting the material to subscribing stations. The records were sixteen inch pressings with five to six tunes per side, standard groove width and cut at 33 1/3 RPM, the forerunner of the LP. With Thesaurus, Lang-Worth, World and Standard, all offering extensive libraries, stations could successfully augment their network features with locally produced musical programs.

The arrival of swing in 1935 brought a cascade of new sounds to radio. This was the era of the big band, each with its own distinctive theme, soloists and singers. Either live on remote, or recorded, the next ten years swung to Tommy and Jimmy Dorsey, Glenn Miller, Benny Goodman, Artie Shaw, Harry James, Duke Ellington, Count Basie, and scores of others. The sweet bands hung on and weathered the storm — Wayne King, Guy Lombardo, Sammy Kaye, Xavier Cugat, Vincent Lopez.

1941 saw ASCAP wanting more money for airplay of the music under their control. All ASCAP (U.S. equivalent of the Canadian CAPAC) songs, fully 95% of the entire popular repertoire, were pulled off the air. Bands improvised theme songs and the only one not affected was Guy Lombardo, whose *Auld Lang Syne* pre-dated the

Continued on Page 90

A Healthy future for Canadian Radio

With 50 years of broadcasting behind it, radio seems to be facing a fairly healthy future. But what does this future hold for specialized radio; cable's relationship with radio; advertising on radio; what radio isn't doing that it could be doing? In answer to these questions, a number of radio station managers, owners, reps and advertisers have given their comments and predictions.



Ced Haynes, president of Radio Sales Bureau.

"Radio's potential has definitely been increasing over the past few years and will continue to do so for some time to come. In fact, a one hundred million dollar year is possible in the next year.

"Radio commercials are also improving in quality. They have to because, with radio being flexible enough to move in and out quickly in today's fast-paced world, commercials have to be brief and say what they mean in order to fit. Nowadays, more people can write top copy for radio, and agencies are putting more money and people into this field in order to take advantage of radio's potential"

"As far as a visual medium such as television is concerned, you can be annoyed a hell of a lot more by watching than you would be if listening to radio. Radio is a vehicle of imagination that allows you to conjure up your own image of a situation or product. And, since in a lot of cases this can be more pleasing to a person's taste, sound is radio's best selling point.

"Specialized radio in a sense is already here. You have your classical, rock, pop, c & w, m.o.r. and ethnic stations in Toronto and an all-talk station is a good possibility in the near future. Specialization will play an increasingly important part in radio's growth as all-news, all-talk, all-music stations become a common occurrence".

"Cable-TV is another boon to radio. As it splits up the television frequencies into 30-40 channels, advertisers will find their coverage less effective and their costs the same if not more. That is when radio will benefit from being a

more appealing advertising medium."

"Radio stations are no longer competing against one another. There are other sources of income to compete for. For example, direct mailing. It's wasteful, just as giveaways, contests and handbills are wasteful. They're all services that radio could be doing instead of fighting for the same old tired bone.

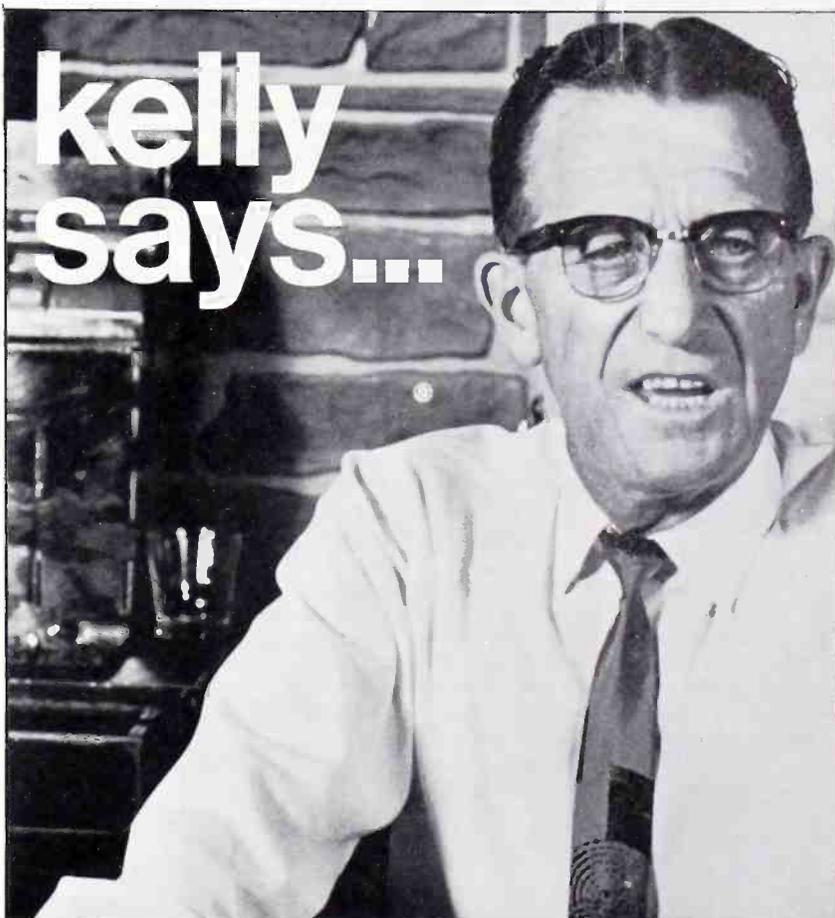
"BBM is a wonderful and tremendous tool, able to measure and pinpoint audiences through research. It enables advertisers, agencies and programmers to determine just what course to take in selling radio to the listener. But buyers can't buy by numbers alone. There is a tendency of some buyers to think

of numbers only, when they should be thinking of quality as well as quantity."

Allan Waters, president and general manager of CHUM Ltd., Toronto

"Radio at present is in a healthy state and I feel very enthusiastic about its growth in the next decade.

"The Radio Sales Bureau is doing a good job of selling radio but I think the medium could do with more research. In fact, it would be nice to have more than one BBM for thorough audience research and demographic figures".



"Channel 10 does a whale of a job on sports . . . our color set is on all the time. Golf, hockey, baseball, racing, football, you name it. And we never miss Alex Kelman's sportscasts — he's from St. Thomas, you know." George Kelly, popular barman at the Grand Central in St. Thomas agrees:

"CFPL-TV serves Western Ontario — *completely*"





**Gordon Ferris, president and g.m.,
Radio-Television Representatives Ltd.**

"Being a personal medium, radio has to cater the fantasy-imagery aspect that listeners are used to. Imagination can transport people's minds to many places without fear of being disappointed by seeing the real thing.

"It is costing less nowadays to produce commercials and programs for radio and it is also easier to get to the listener and have him retain the message that is sent. Establishing the identification of a product gives the listener a feeling of confidence in using that product.

"All this talk of wristwatch radios and miniaturized transistors is good for proving radio's mobility over television, but, at the same time, the sound you hear isn't of the same quality you receive from a good FM radio set.

"While radio news needs more in-depth reporting, an all-news outlet would succeed in Toronto because there's a large enough rotation of the listening audience to supply news to. Radio too, seems to have grabbed hold of its ability to editorialize, to arouse public opinion with unbiased comment. Only a small staff, or fear of controversy by owners, has kept more of this editorializing from occurring.

"Radio, commercially, is a magazine of the air; a medium in which radio personalities are intruded upon when canned commercials interrupt the flow of their program. I see nothing wrong with these personalities doing their own commercials. In a lot of cases they can probably enhance the product.

"As concerns radio selling itself nationally, grouping can be an answer if handled carefully and tactfully. The stations grouped, have to be fairly small and geographically, as well as economically, compatible for an advertiser. For example, if three stations are put together on an advertising rate card — one from an industrial area, one from a shipping area, and one from a forestry area — they may have a large audience and cover a wide area but they have nothing in common to offer the advertiser."

**Arthur Harrison, general manager of
Hardy Radio & TV Ltd.**

"I imagine the biggest thing in radio's

future is the CRTC. If there is too much heavy-handed legislation forced on the stations, growth and prosperity in the industry could be inhibited. Smaller outlets could also be affected.

"The CRTC should compile a set of rules in the next year allowing radio the chance to develop over a long range period. Licenses of only two and three year durations can only add frustration and insecurity, especially in the FM field.

"Radio, the most economical way to reach the masses, will grow determinedly over the next decade and specialized radio, such as all-news, will be a reality in Toronto in a very short time. Right now there is too much similarity in some AM stations' formats and between most AM and FM stations' programming.

"CKVN Vancouver, virtually an all-news outlet, is in a tough market for all-news, but I'm sure the change in format is no different than CHUM's was years ago when they switched to the top-forty hit parade. It'll take a while for the market to adjust to the change, and within two years they'll probably be the leader in news while other stations are just starting.

"Grouping is a good way to accumulate a large audience coverage, but in Ontario there are too many small groups. This could defeat the purpose of their appeal. To overcome this, they have to be flexible enough so that they don't push themselves on an advertiser.

"Radio, creatively, is also making itself heard again. Years ago, when TV came on the scene, radio panicked and cut costs by letting its creative people go. And since it was thought that they would all run to television, a lot of imaginative programming was lost in the move. Now radio is acquiring that kind of talent again, and a new creativity is evident in today's shows."



**W. Dennis Whitaker, president of Major
Market Broadcasters Ltd.**

"Radio in the next ten years should encounter a fantastic change and expansion, if the CRTC doesn't go too heavy on it.

"Hot-line shows and phone-in programs, which only encourage useless chatter, are on the way out. There's a need for more informative and specialized programming in the near future.

"Radio, as well as television, will be severely hurt if cigarette advertising is

dropped because it adds up to 10 per cent of the revenue radio takes in."

Jack Craine, director of English network radio, CBC, Toronto.

"Radio as a broadcast medium should be on the community level. It should be able to communicate locally with people at the lowest levels, and keep them informed as to the happenings around their area and the city. Radio should also be able to act as a documentary medium in order to portray the good life as well as the unpleasant life in a slum area.

"For sheer sound, radio is a *theatre of the mind*, with built-in stereo to play on your imagination. Years ago, programs such as *Fibber McGee and Molly*, *The Happy Gang* and *Amos 'n Andy* were the forerunners of today's TV shows, and I think there's a need to re-create this type of show for a whole new generation of listeners brought up with television."



**Bev Martin, president of Group One
Radio Ltd.**

"As long as people are going to have more leisure time to travel and be on the road, radio is going to be their companion. It's personal, portable and can be taken anywhere under any circumstances.

"Records, tape recorders and cassettes may be the going thing right now, but radio can give people information on what's going on, with news and actuality.

"As for the commercial sale of radio, grouping of stations is going to play an important part in its future. The marketing sales force in Ontario and Quebec is too powerful and concentrated for smaller stations outside this area, therefore the grouping of these smaller stations is important in creating competitiveness and growth in their markets.

"Specialized radio isn't feasible right now, and won't be, until the Toronto market has five separate types of programming — all-news, all-music, all-talk, all-sports and all-FM — to allow every listener the opportunity of having his choice of formats. To have just one all-anything station in Toronto would create a lop-sided market and possibly a monopoly in one area of programming.

"What radio could be doing, that it is not doing, is to talk to people, to get their opinions on community and

civic affairs. There's also a need to bridge the generation and communication gap with the youth of today. Broadcasters nowadays, are putting out too much news and music without getting enough audience reaction, especially with youth. There should be more on-the-street interviews, more actuality and editorializing on issues, to make radio a more informative and entertaining medium".

Jack Dawson, v.p. and station manager, CFRB Toronto.

"Radio is more in touch with the people here in Canada than it is in the United States. And in order to keep that intimacy there's a need for a larger flow of in-depth news reporting and public affairs, and more editorials and criticisms of public incidents.

"In the days before the advent of television, people used to sit around and listen by appointment to their favorite radio programs as they do TV today. Now cable television is offering viewers the freedom of choice that ordinary television doesn't allow. And the TV audience which is slowly switching to cable is also turning to radio's expanding freedom of choice.

Murray Philp, partner in AIM Co., Toronto

"With radio broadcast measurement, there's a question of figures available. Before, there were household diaries to estimate listening patterns. But this proved too variable an estimate in trying to

pinpoint any reliable figures with three or four radios in a home. Now there are personal diaries in use, to give a more accurate fix on demographic figures.

"Radio commercials aren't measured enough for audience reaction and tastes, before going on the air. Two reasons for this are the cheaper costs of radio commercials in comparison to television commercials, and the fairly large audience radio reaches. This leaves the advertiser with less to worry about as to the commercial's makeup.

"There's more of this commercial research going on in the States right now and there's a small amount of it being done here in Canada, but more is needed in order to give us some accurate guidelines.

"The radio industry too needs some stimulation in order to start people thinking about its problems or attributes and what its position will be in the future."



Foster Hewitt, owner, CKFH Toronto.

"Radio, the senior service medium, was set back a bit when television cut in, but it has come back stronger than ever in the past few years.

"I favor AM radio rather than FM radio. AM programming to me is the number one approach, while FM programming isn't as proficient as some people think.

"As for all-news, all-music or all-sports stations, they tend to saturate the medium. You need a variety of pro-

gramming in proportion to the mass audience broadcast to, and we supply a good portion of it with NHL hockey, during the peak winter period, as well as news, music and features.

"The CRTC, with a new board that has solid authority in their handling, has instilled confidence in radio owners this year. Their decisions have been fair and their views very definite, and broadcasters know exactly where they stand.

"This winter I'll be doing about a third of the hockey broadcasts and will continue doing so as long as radio tends to be an enjoyable medium for myself."



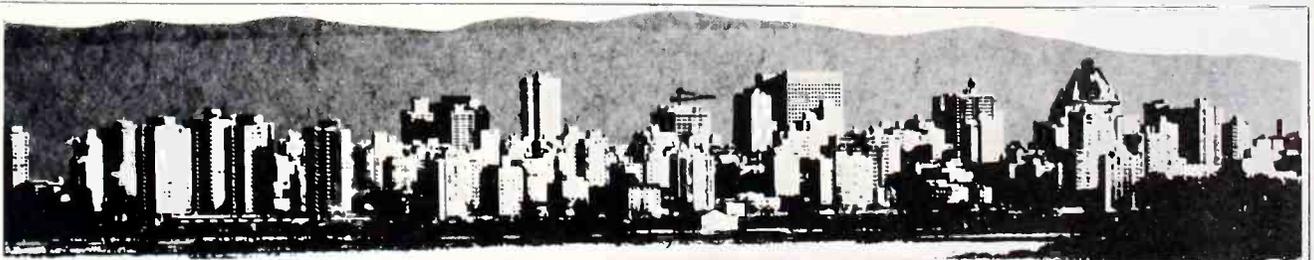
Terry O'Malley, v.p. and creative director, Vickers & Benson Ltd., Toronto.

"Most radio commercials nowadays are fairly ordinary, in comparison to the ones made in the pre-TV days. And the worst thing that has happened to radio, since the advent of television, is the comedy show, *Laugh-In*.

"There must be twenty one-liners from the show now being aired on radio, and that doesn't do much for copywriters in the broadcast field.

"Radio as a medium is actually more visual than television, print or film. That is, since it moves your imagination, the idea has to be much stronger to create tremendous pictures and sound images.

"We're concerned with voices for commercials. They have to be voices from persons who talk with people, not at them. And copy is written for these voices. For instance, Ertha Kitt appeared in a recent commercial we wrote,



CKWX Radio 1130 Serving Vancouver - the Super Market

Represented by ALL-CANADA RADIO & TELEVISION LIMITED



MEET THE PHILIPS COLOR CAMERA *Family*



LDK 3 PLUMBICON* COLOR CAMERA (Formerly PC 80)

THE STANDARD FOR THE
BROADCAST INDUSTRY

For Studios and Mobiles



LDK 13 WORLD'S SMALLEST PORTABLE PLUMBICON COLOR CAMERA

BROADCAST QUALITY PERFORMANCE
See it at the CCBA Convention

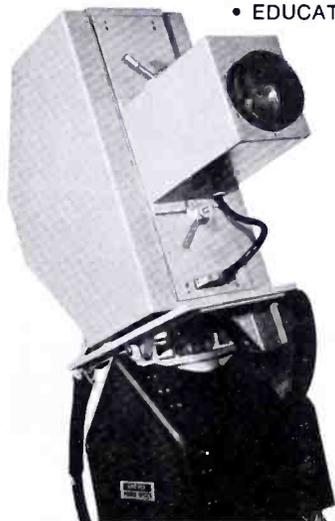
LDK 33

PLUMBICON COLOR CAMERA

WITH THE SAME HIGH PERFORM-
ANCE STANDARDS AS THE LDK 3

For Special Purposes

- REMOTE CONTROL APPLICATIONS
- BROADCAST BOOTHS
- MEDICAL AND INDUSTRIAL
- EDUCATIONAL

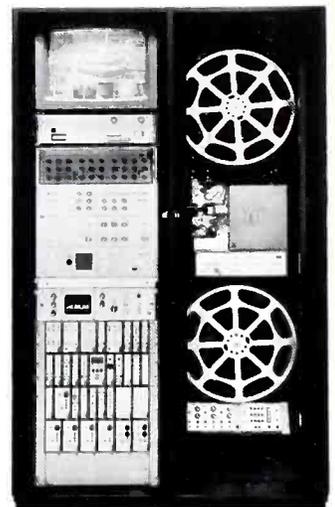


CAMERA CONTROL UNIT
COMPLETE FLEXIBILITY FOR USE
WITH ANY MEMBER OF THE
FAMILY

*Registered trade mark for television camera tubes.

LDK 63 PLUMBICON COLOR TELECINE

FOR MULTIPLEX
OR UNIPLEX
INSTALLATIONS



TRUST IN PHILIPS IS WORLD-WIDE PHILIPS ELECTRONICS INDUSTRIES LIMITED

PROFESSIONAL ELA DEPARTMENT

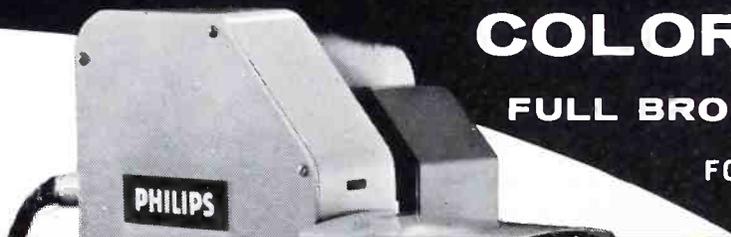
5930 Cote de Liesse Rd.,
MONTREAL, QUEBEC
Telephone (514) 342-9180

116 Vanderhoof Ave.,
TORONTO 352, ONTARIO
Telephone (416) 425-5161

4107 11th St. S.E.,
CALGARY, ALBERTA
Telephone (403) 243-7737

FOR MORE DETAILS USE HANDY REPLY CARD

IN A CLASS BY ITSELF....
PCP-90 "MINICAM"
WIRELESS PORTABLE
PLUMBICON
COLOR CAMERA
FULL BROADCAST QUALITY



FOR COMPLETE SHOOTING
MOBILITY IN WIRELESS OR
TRIAxIAL OPERATION.
IDEAL FOR HELI-
COPTER USE.

Literature
Request



Please send me more information on the items checked:

- | | | | |
|----------------|---|--------------|--|
| CAMERAS | <input type="checkbox"/> PCP 90 "Minicam" | AUDIO | <input type="checkbox"/> Custom-made Mixing Consoles |
| | <input type="checkbox"/> LDK 3 Plumbicon Color Camera | | <input type="checkbox"/> General Purpose Mixing Consoles |
| | <input type="checkbox"/> LDK 13 Portable Plumbicon Color Camera | | <input type="checkbox"/> MP-4 Portable Mixing Console |
| | <input type="checkbox"/> LDK 33 Plumbicon Color Camera | | <input type="checkbox"/> PRO 12 Portable Audio Recorder |
| | <input type="checkbox"/> LDK 63 Plumbicon Color Telecine | | |
| | <input type="checkbox"/> Camera Control Unit | | |

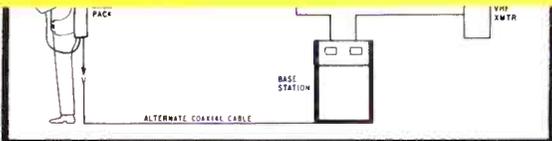
PHILIPS

NAME

DEPARTMENT

ORGANIZATION

ADDRESS



PHILIPS ELECTRONICS INDUSTRIES LIMITED

TRUST IN PHILIPS IS WORLD-WIDE

PROFESSIONAL ELA DEPARTMENT

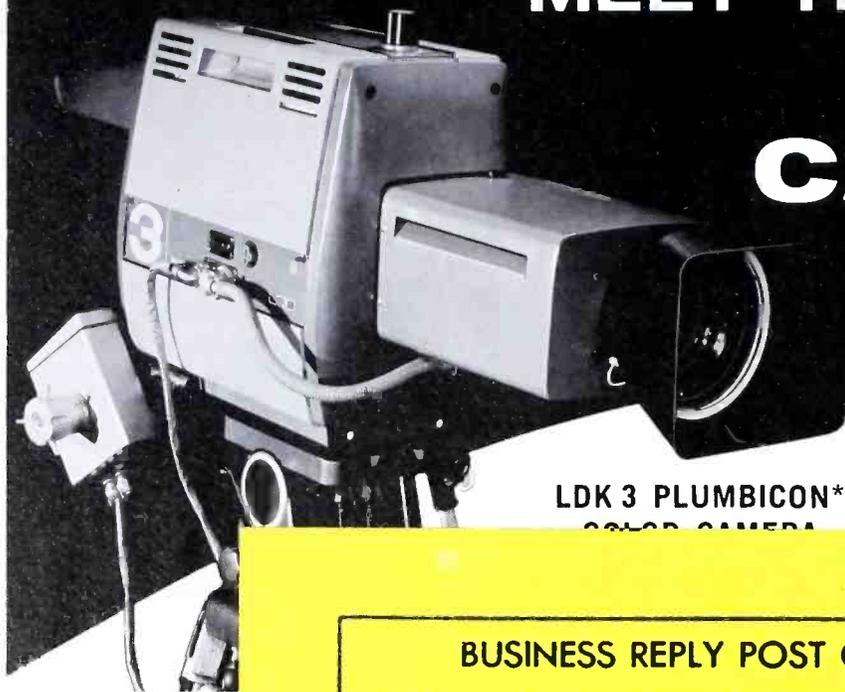
5930 Cote de Liesse Rd.,
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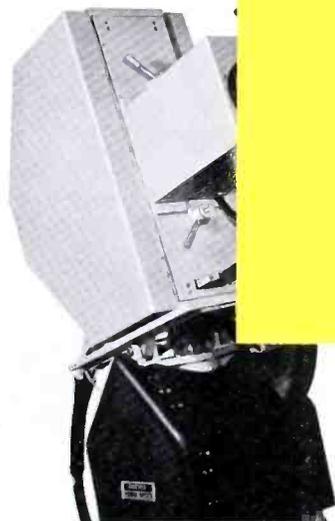
FOR MORE DETAILS USE HANDY REPLY CARD

MEET THE PHILIPS COLOR CAMERA *Family*



LDK 3 PLUMBICON*
COLOR CAMERA

LDK 33
PLUMBICON CO
WITH THE SAME P
ANCE STANDARD.
For Special Purposes



BUSINESS REPLY POST CARD
NO POSTAGE STAMP NECESSARY IF MAILED IN CANADA

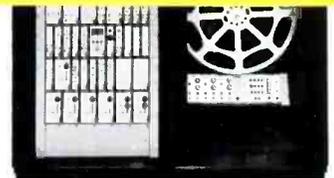
8c POSTAGE WILL BE PAID BY



Philips Electronics Industries Ltd.
8 Queen Elizabeth Blvd.
Toronto 18, Ontario

Literature Services Dept.

CAMERA CONTROL UNIT
COMPLETE FLEXIBILITY FOR USE
WITH ANY MEMBER OF THE
FAMILY



*Registered trade mark for television camera tubes.



TRUST IN PHILIPS IS WORLD-WIDE
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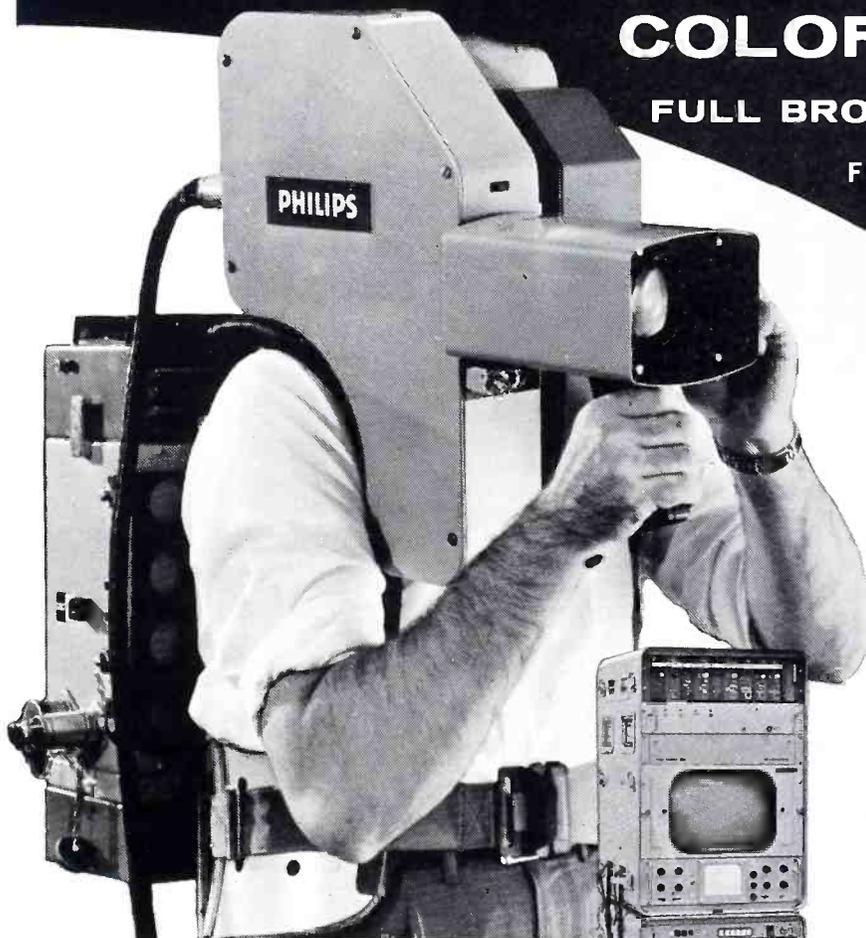
IN A CLASS BY ITSELF....

PCP-90 "MINICAM"

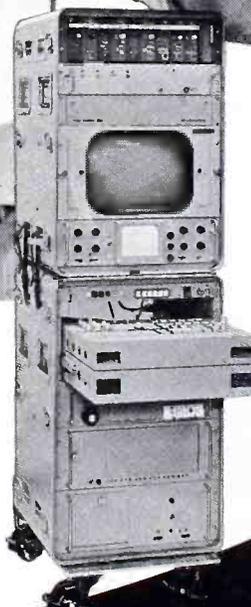
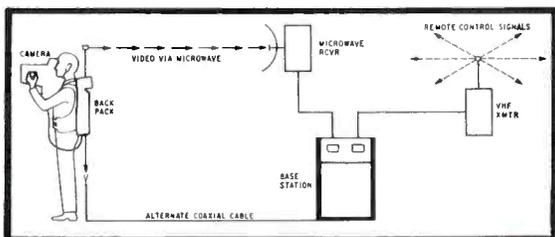
WIRELESS PORTABLE PLUMBICON COLOR CAMERA

FULL BROADCAST QUALITY

FOR COMPLETE SHOOTING
MOBILITY IN WIRELESS OR
TRIAxIAL OPERATION.
IDEAL FOR HELI-
COPTER USE.



- Camera head weighs only 18½ pounds
- Back pack weighs only 32 pounds with battery (12 pounds without)
- Full NTSC color signal available from back pack
- Once aligned camera and back pack can be used with portable video recorder — separately from base station
- Several cameras can be controlled from a single base station
- Viewfinder indicates video level and lens opening
- Features new Philips 1-inch Plumbicon camera tube



**BASE
STATION**

TRUST IN PHILIPS IS WORLD-WIDE



PHILIPS ELECTRONICS INDUSTRIES LIMITED

PROFESSIONAL ELA DEPARTMENT

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FOR MORE DETAILS USE HANDY REPLY CARD

and the copy was complimentary to her voice style and tone.

"There's no real trend in the pace of commercials today. There are fast-paced and slow-paced commercials on radio, and this is because of the need for balance within the market.

"I'd like to see fewer commercials on radio in the future, because too many good ones are lost in the bulk of the second-rate trivia that listeners have to put up with."

Doug Trowell, station manager, CKEY Toronto

"The single most important facet in today's world is the fact of change. Things are happening at such a quick, dramatic and drastic pace in technology that changes in radio have to occur.

"Advancements in cable and television instruments such as the new EVR recently introduced by CBS, allowing playback of films in cartridge size on ordinary TV, will have a tremendous impact on broadcasting. Computerized radio stations may become production houses able to supply other stations with packaged shows tailored to local needs.

"Programming over the next ten years will change progressively as the audience becomes more affluent and sophisticated. Specialized programming will take the form of time and temperature stations, want-ad stations, news stations, music stations, and research will be important in determining if it's needed or what type is wanted.

"And this research shouldn't consist of rating figures but demographic figures, showing what type of listener listens to what type of show. The reason CKEY hasn't gone all-talk is because of the inability of that type of format to gather a large enough audience to make it worthwhile.

"The tone of advertising on radio these days is more sophisticated and moving. Take for example the *Coke* and *Pepsi* commercials. They're youth-oriented, but they also appeal to the adult segment and seem to point out the change in people's outlook over the past few years.

"Constant good programming is the key to a radio station's success. At CKEY we are enjoying reasonable success with our present format and another example is CFRB which is prosperous because it keeps on doing well what it has been doing for many, many years. And even if CFRB's personalities left, or passed away, a fair amount of listeners would probably still turn to the station if other outlets couldn't offer anything similar. Also, you won't change listeners' habits overnight.

"Training people for radio nowadays is important in order for them to keep up with the changes that are needed. Especially in journalism, which is an explosive area for young people to get into and to pursue, there's a need for competent, academically-minded students to enter this field."



Ted Rogers, president of Rogers Broadcasting Ltd.

"With the age of specialization slowly being ushered in, it's amazing that a station like CKEY hasn't gone all-talk. They have the resources and writers of *Macleans* to enable them to attempt it, and I wouldn't be surprised to see them do it in the near future under the call letters of, say, CKMH (Maclean-Hunter).

"Radio is in a fairly healthy state right now, and will probably continue to expand over the next ten years. In fact, our Ottawa news service and our Queen's Park service now supply packaged news to cable-TV as of October 1.

"With the advent of cable-TV, television might be fragmented to the point where advertisers will probably find radio a more capable medium for reaching the masses. Advertising will probably occur on cable-TV in a short time, but the dividing of it over 10-15 channels spreads out the broadcasting of it to the majority of listeners.

"FM programming can't be as popular as it's made out to be if listeners aren't listening to it in accordance to the number of FM sets there are in the city. There are 50,000 FM sets in Toronto homes but they're only tuned in about 15 per cent of the time. Our CHFI-FM station though, is having commendable success with its present format."



Richard R. Moody, v.p. planning and development, Standard Broadcast Sales, Ltd.

"The immediate future for radio will have computers picking out stations and times for advertisers to buy; computers supplying more information and research figures for reps to work with, and computers doing a station's programming.

"Specialized radio, such as all-news, can only succeed if it has a large enough audience. All-news stations in the

States have audiences as large as eight million people to service, and Canadian stations just don't have that number to make it economically feasible.

"To cite an example of cable's effect on radio we've published a pamphlet called *Refocus*, showing how television's fragmentation has benefited radio. In the pamphlet it's pointed out that the cable television market in the Vancouver area has been heavily penetrated by Seattle stations. In answer, radio station CKNW offers a spot package to TV advertisers, enabling them to use both radio and TV at no increase in the original TV budget, with the result that total coverage of listeners is increased.

"In Toronto, there's a wider choice of Canadian and U.S. TV stations for advertisers to choose from, and even though the cost of spots on American television is competitive enough for Canadian advertisers to buy, radio will benefit as cable splits up the TV frequencies.



Ross A. McCreath, v.p. and general manager, All-Canada Radio & TV Ltd.

"Overall, radio won't change too much in the near future, although the CRTC will have much to do with the direction and outlook the medium assumes.

"In Toronto, there's a scale of radio formats from CKFH on the right to CFRB on the left. But, over the past few years, CFRB has tended to shift a bit to the right and become a little more popular in its m.o.r. programming. In between, there's a whole range of musical formats to choose from, and as the idea of segmented radio heightens, specialization in the medium will become a reality.

"Entertainment and music on radio in the future will be pretty well the same but the listener will also have public services, news and information programs to choose from. These programs though will have to be presented in laymen's language to appeal to the large number of housewives, laborers and office workers that radio reaches.

"Even commercials are getting shorter and shorter in order to keep up with today's hectic pace. Thirty-second and spot commercials are now more popular than the old 60-second time-consuming commercials we're used to. Radio doesn't consume the time of a housewife or worker because of its mobility and actuality. Radio has actually become the easiest medium to use and the easiest to do business with."

Once upon a product.

IT was a new brand. In a rough, tough package goods category. The manufacturer who introduced it was instantly faced with the traditional dilemma of having to create demand.

He turned to his advertising agency.

The agency created the advertising that stimulated demand. But it didn't stop there.

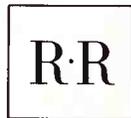
The agency designed the packaging, assisted with pricing advice, distribution strategy, merchandising and promotion. It even developed the salesman's presentation to the trade.

Although the manufacturer began at zero,

his product captured 22.9% of the market in his first full year of national distribution. Five years later he has increased his share to 31.2% of a multi-million dollar market.

We relate this story because we want to pay the manufacturer—one of our clients—a compliment. He started with a good product. Then he did one more important thing. He put his agency in a position to help him to the fullest.

We'd like to help you do the same for *your* product.



RONALDS-REYNOLDS & COMPANY LIMITED

TARGET TORONTO



CKEY— your most efficient buy for men,
25 to 49— the **GET SET** in Toronto!

MORNING DRIVETIME

	CKEY	STATION 'B'	STATION 'M'	STATION 'I'	STATION 'L'
AVERAGE AUDIENCE	16,300	25,600	7,700	9,400	3,700
CPM	\$3.68	5.47	10.98	5.30	11.30

AFTERNOON DRIVETIME

	CKEY	STATION 'B'	STATION 'M'	STATION 'I'	STATION 'L'
AVERAGE AUDIENCE	10,000	20,600	8,400	8,600	1,300
CPM	\$3.81	5.59	7.16	5.81	25.34

Drive time audience averages and cpm figures are based on time classifications, rotations, qualifications, and rates as outlined by each station on rate cards effective July 1, 1969. All audience figures are for Metro Toronto (Area 5199) men, 25-49, projected from profile data from March, 1969, BBM report.

590 / CKEY

RADIO TORONTO

D. C. Trowell,
Vice-President & General Manager

Stuart C. Brandy,
Vice-President, Sales

Represented by the Stephens and Towndrow Organization.



Barris Beat-West

Hollywood – High-flying Canadians out here these days include Frank Peppiatt and John Aylesworth and Stan Jacobson. P. and A. got \$100,000 from CBS to start pre-production work on the second round of *Hee-Haw*, now definitely set for a January return on the network. Jacobson, who was head writer on the summer *Johnny Cash Show* for ABC, moves up to producer when that series rolls again in the new year. Both series will again be videotaped in Nashville.

Meanwhile, Frank and John have been busy with the new Herb Alpert Special, *The Brass Are Coming*, and also have two Bing Crosby Specials, one with Don Knotts and another with Don Adams in the works. And Jacobson is keeping busy as a writer on ABC's *Music Scene*.

The last-named show, by the way, represents a relatively rare example of three of the communications media – radio, television and print – working hand-in-hand. The show uses *Billboard's* pop music charts, based on radio plays of records, as the basis for a TV show. But the ratings so far don't indicate *Music Scene* can seriously challenge *Laugh-In's* hold on the TV audience.

Another example of television-radio co-operation is a special being planned by Winters-Rosen Productions. It's called *The Disk Jockey of America Awards* and will feature public voting for favorite performers through DJs, with winners being announced via a live telecast from Santa Monica Auditorium.

Winters-Rosen, incidentally, represent the vigor and predicted mushrooming of syndicated shows, via their *Barbara McNair Show*. But the company is also busy with network specials involving such stars as Ann-Margaret, Raquel Welch and others.

Although it's probably risky to regard ABC as a trendsetter, it's perhaps worth reporting that the thinking in that network currently favors cutting down on movie nights next year, in favor of more TV production. This, combined with growing resistance to violence in both TV and feature film dramas, could mean an increase in variety and game shows.

Which recalls a recent statement by

the (U.S.) National Commission on the Causes and Prevention of Violence: "Each year advertisers spend \$2.5 billion in the belief that television can influence human behavior. The TV industry enthusiastically agrees with them, but nonetheless contends that its programs of violence do not have any such influence." Ouch!

Newest Canadian music group to burst on the local scene is *Lighthouse*, led by Toronto pianist-organist Paul Hoffert. They caused quite a stir in San Francisco's *Fillmore* and L.A.'s *Thee Experience* and look to be headed the way of *Blood, Sweat and Tears* – right to the top.

Don't ask which wag came up with this one: it's about a new rock musical that's a cinch to wipe out Hair. It's called *Nair*.

CJBQ RADIO

LIVELY
ACTIVE
COMMUNITY
RADIO

You'll enjoy staying at

Four Seasons Belleville.

Construction has started – it'll

open next fall – and we'll be

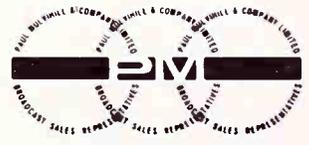
greeting you there.

THE VOICE OF THE
BAY OF QUINTE
BELLEVILLE, AND
TRENTON, ONTARIO

planning radio for your next campaign



Your best radio buys are the stations with the facilities and know-how to effectively merchandise and promote sales for your client. ... After all, the purpose of the campaign is to REACH PEOPLE and MOVE PRODUCT! ... Some stations do that particularly well. ... And we've got them!



**PAUL MULVIHILL
& CO. LIMITED**
TORONTO MONTREAL

Early days in Canadian Radio

By
G. Alec Phare
Vice-Pres. Willis Advertising Limited



"But will it work so we can hear Wireless, that's what I want to know?"

"Well, sir, with a small amount of repair, I am certain you will be able to hear CFCA — that's the *Toronto Star* station." He unobtrusively indicated a card bearing the brief message "Slightly damaged. Only 25c!" And you can tell your friends, right away, that you have Wireless".

Before you dismiss that as wild imagination, remember that it happened more than fifty years ago — that the set in question was a crystal job, actuated with a cat-whisker — and that it *worked*. There wasn't a thing wrong with it that a little work with a screwdriver wouldn't put right again — and I shall never forget the excitement in our living room when cat-whisker and crystal made a happy contact and suddenly began a shrill dit-dah chatter that was audible all across the room. Disbelief called for a telephone call to establish that it really was wireless — which we were assured came from Toronto Island. That twenty-five cent radio was to change our whole way of life from then on, as it has done for countless others.

It was not hard to get employment in Radio in those days — it was not hard to even get a title — it was just hard to get paid! Dawson Richardson, a retired grain operator in Winnipeg, had original ideas which he wanted to put to work. "Group Effort" in selling must replace "Individual Station Efforts", was his big idea. Selling must emphasize entertainment — that is what listeners *wanted*. Concentrate on quality entertainment, and sell it to the big users. We set up 13 one-hour series of "The World's Finest Bands", using records brought in from London, England. Dawson decided to go to Montreal, while I was left in Toronto to sell half of these programs to national advertisers — and we fully expected to meet again in one week!

We met again, but we had empty hands and much the same reports to make. "You show me two signed contracts by national advertisers and I'll consider being the third" was the *most* favorable response either of us received. So died a good idea at the time. We had, however, proven to ourselves that possible sponsors would have to be sold a good deal harder to get them away from the eternal spot announcement and into the hands of the professional writer and producer.

It was a pleasant period, because broadcasting was so charmingly informal. There was plenty of creative opportunity, but there was no technique and but few rules. We made up our rules as we went along, and many of the accepted "musts" of today were "we-hope-it'll-work" at one time. It was quite possible to buy an hour of time, at the very low hourly rate of those days; play the piano, give household hints or some other equally slim entertainment, and — here comes the catch — intersperse spot announcements every few minutes, sold at very, very profitable rates. One could buy

Originally from England, Alec Phare is a lecturer, writer, advertising man and much sought after speaker. Holder of the ACA gold medal award, he is a past director of the Canadian Society of Advertising Agencies, founder and life member of the Young Men's Advertising and Sales Club of Toronto, life member of the Senior Club, past president of St. George's Society, a Rotarian, and a Mason. In radio he researched, wrote and voices a series of 1200 programs, "The Old Philosopher and His Queer Quirks".

an hour for, say \$40.00 and sell 20 spot announcements thereon at \$10.00 each — a cool profit of \$160.00. And tomorrow you could do the same thing over again.

Those were the days when small concerns were thrilled if someone told them how to get mentioned on the radio — when they thought it reward enough just to hear their names on the air — when artists performed without charge, just for the experience — when listeners stayed up all night to tune in California, and collected DX cards — when there was practically no Musicians' Union, no Actors' Union, no CBC.

Suspicion of the radio — or "mike fright" — made its appearance very early. On October 9th, 1923, David Lloyd George was due to speak in Montreal, and an enterprising manufacturer thought it an ideal time to publicize their new public address system. Lloyd George, it appeared, had never spoken into a microphone. Moreover, he made it quite plain that he had no intention of having anything to do with the unfamiliar contraption. To set him at ease, officials showed him a photograph of President Harding, actually addressing 40,000 people in Vancouver — over a public address system. "Yes", retorted Lloyd George grimly, "he died the next day".

That is a true story — grim rather than gay. The medium was too young, and it came at a time when Canadians were taking themselves rather seriously, for much of a humorous attitude to show up. The British have long since reached maturity — they can laugh and cry at the same time — and so they had their Bairnsfather and their Harry Lauder and their Bea Lillie, and loved them all at once.

The only genuine wartime radio story (tellable, that is) is one that everybody over 50 years old has listened to and laughed at many times. It is the story of the know-it-all office boy who told his elders and betters "how to do it". Three sound effects men were conferring on how exactly to get the sound of bath water, running out of both taps. One man poured a tea-kettle into the sink — it sounded phony. Another reported on the sound of crumpling a sheet of stiff paper, and so on. Just then the office boy came through the door and, naturally, stopped to listen. "Say", he broke in excitedly. "I'll tell you what. You go into the bathroom at the station. then turn both taps on at once and let them run. That ought to sound like what you want!" "GET THE HECK OUT OF HERE" shouted the three sound effects men at once, and the office boy simply fled. (Later on they tried it, and it worked beautifully.)

These were the halcyon days of radio — when you met and enjoyed personalities.

Today radio is a mechanical process — impersonal — nobody cares “how it’s done”. The days we are now looking back on were built around the performances of *people*, real people whom one could worship. Remember Bodington? I’ve seen the whole atmosphere of a cast of actors brighten up after a hard rehearsal with a tough perfectionist as a producer and be able to put on a perfect performance. And then I’ve gone home, and switched on the radio while my wife made me a cup of coffee and there was the same kindly, mellow voice of Uncle Bod, telling some bedtime stories from his Scrap Book that the kiddies liked so much. *Everybody* loved Bod.

Ann Adams, who put on a weekly cookery program for Borden’s, was a woman of great personal charm anyway, but used it to the full to project a loveable quality into her impersonation of a dietitian. We used the Johnny Holden players for the dramatization, and when the program was over, we were all led into the dining room for luncheon. And what luncheons! One of her staff made macaroni and cheese that was simply out of this world.

What did you used to hear people talking about during the first coffee break of the morning that they don’t talk about now? *Woodhouse and Hawkins* — who were said to have a proportionately greater following in Canada than *Amos ‘n Andy* had in the States. But we’ll admit that one did hear what *Charlie McCarthy* said to *W.C. Fields*, and what *Allen’s Alley* had brought forth last evening. Great days for Radio!

Think back on those days — and then realize how radio has affected techniques in the last half century. An orchestra today is not only seated in entirely different order from the concert seating accepted for centuries, but the composition of the orchestra and of the music is also entirely different. The radio singer is an entirely new product, adapted to the microphone. Caruso or Melba in full voice would have blown every circuit on the network — today, we rave over vocal anemia, and a stage presentation that is a combination of a gentle milking-time mooing and making love in public to a microphone.

Movement had to be implied, because it could not be seen. Nevertheless, in surprisingly short order, on *Lux Radio Theatre* programs, you knew exactly where every character was, and who was speaking. I think you would find it hard to explain exactly how you knew — but you did.

That was technique — the technique which has not only adapted existing entertainment for radio, so that the Symphony Concert still holds its concert-stage thrill, has brought back the old time minstrel show as *Black Face Comedians* and called it *Bob Hope*, and

SALUTE!

We salute the golden anniversary of broadcasting. It has been a great 50 years and we’re proud to have been part of it.

CKVL

CKVL FM
96.3 MHz

VERDUN-MONTREAL

CKVN

The VOICE of NEWS in Vancouver

revived everything that was vocal of vaudeville; but has also invented entirely new forms of entertainment — the whole family of Quiz Shows, for instance, and Soap Operas.

This we call progress — I wonder whether it is. Radio has grown louder and bigger and more omnipresent, but it is certain we do not enjoy its thrill as much as we used to. Whether this is progress, or the inevitable pains of growing up, is hard to guess. All we need to concern ourselves with just now is that Radio has been here for a long time, and is *here to stay*.

Where can one stop in recalling well-

loved old friends — many of them gone now, also — each of whom was a landmark in Radio? Rupert Lucas, arrogant and polished, well-trained in English theatre, set an example in behavior to younger actors at all times. Rai Purdy, what a competent, patient producer — and actor — he became. Lloyd Moore set an example of suave pleasantness to station managers everywhere, and what a tower of strength Jack Sharp was in the Control Room. Programs which contributed to those happy years are still talked about — *The old Philosopher and his Queer Quirks*, whose radio possibilities were first recognized by Charlie

Shearer, and who stayed on the air for just over 24 years. *The Unknown Singers* is still a model for any hymn sing, an unusual grouping of 5 baritones and 1 mezzo-soprano. Their names were never given on the air — to emphasize the idea that the words and harmony of the well-loved hymns were all-important, and the individuals themselves not important at all. A radio man once wrote a sermon for the Presbyterian Church in Canada, which was approved and sent out by the Moderator to be preached from the pulpit of every Presbyterian Church in Canada. We don't say that every preacher actually *did* — Presbyterians being an independent lot — but a goodly number did — even if one of them did write back "Certainly NOT, I preached a better sermon of my own".

Let us not get overwhelmed with the nostalgia of bygone days. Radio is growing in use, will always be of tremendous value to Canada's coastal settlements. In no province but Newfoundland is there such dependence on up-to-the-minute news; of weather, time, tides, arrival and departure of vessels, commodity prices, weekend specials in the stores, road conditions and political happenings. How do they get this vitally necessary information? Not from newspapers, they are unable to give it rapidly enough. Even in areas close to St. John's it is practically impossible to distribute newspapers on an economical basis, and readers cannot be guaranteed daily newspaper deliveries at all in bad weather when the open water is too rough, or blocked by ice. Bell Isle, for instance, only 15 miles from St. John's, is separated from it by open water. As a result, less than 5 per cent of the population of Bell Isle reads a newspaper. They depend on radio for fast, sure coverage — and Newfoundland is well served by radio.

In 1955 television was added, and apparently everybody in the province liked it except the movie houses. Three out of six in St. John's closed up entirely, finding "everybody stays at home watching television". But in the outports — and remember, Newfoundland is *ringed* by its outports — it would be typical to find that the first person downstairs in the morning turned the radio *on* in the kitchen, and the last person to turn out the lights at night turned it *off*. There are any number of similar remote areas in Canada, and local radio is holding them together by giving them the news, the information, the many things they want to hear about, from *home*.

1973

"WHERE
WHAT'S
HAPPENING
in
VANCOUVER
GOT
STARTED"
!

Oh for the money and a license!

by
Ross Macrae
Vice-President Broadcast Services,
Cockfield, Brown & Co., Ltd.

One year before the advent of commercial broadcasting started in Canada, in the city of Winnipeg there came into being, a being.

And it came to pass that ten years after the advent of commercial broadcasting's beginning in Canada, in the City of Regina, the being who had come into being (mentioned in the first paragraph) became a broadcaster.

In 1929, he became King Cole's one and only fiddler on a children's program, run by a certain Mrs. McLean, and with the late Horace N. Stovin and Bert Hooper sharing the announce duties,

And in the forty years that have passed, the being has never been too far from the business that fills the air lanes with all that high class programming that we have come to know and love.

That being is I.

It is also came to pass that that being attended the ICA convention in September, and bent an ear to the discourse of several noted people who had been asked to take a whack at guessing what would happen to communications of all kinds in the next ten years.

All the aspects of electronic science were wheeled before our ears; all the miracle of satellite transmissions; all the excitement of computerized media buys; all the incredible wonders of cable transmission; all the perfection of automatic head-counting and so on.

One speaker, Wm. Nobleman, to give him his proper due, did in fact talk about the audience as though they were in fact more than figures in the holy book of ratings. Good for you, Bill.

As one who has spent more time wondering what to say to people, rather than how many I can say it to at one time, it is little wonder that I might have some thoughts of what might constitute the program content of a radio station, should someone ask me.

And someone has. The executive editor of the magazine you now hold in your hand.

First of all, let me remind you that the management of this publication did not make any mention of the fact that the radio station which operates under

my concepts would have to make money.

And with this little detail out of the way, let us proceed.

It is my opinion there are numerous, if not more, people in this country who are not all that mad about spending their radio hours discovering that the news doesn't really change that much from hour to hour.

Or that as yet, nobody can do anything about the subject that everybody talks about. (No, Farquahar, not s-x. The weather).

Or finding out that yesterday's number 36 on the top-forty has dropped out of sight.

I am not so sure that the philosophical ramblings of your average deejay really get a lot of folks right down here where it hurts. (No, Farquahar. A little higher, and around the front).

What I do believe is that there must be an audience ready to listen to a radio station which provides them with four different elements, under one major idea.

It would be a talk station, by and large.

A number of stations in North America operate on this principle. Bill Bellman in Vancouver operates such a station, if my memory serves me.

However, there are those four elements to build in to the all-talk proposition.

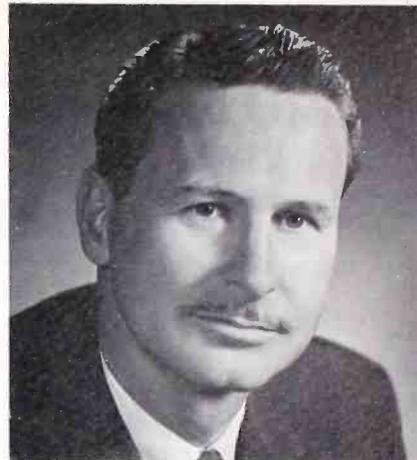
First, the talk must be interesting, and it must be on subjects which provide for divergent points of view.

Even Pierre and Charles lose their savor when they're both in favor.

In any community large enough to accommodate a radio station, people with interesting things to say can be found.

Not the masochists who seem to enjoy being whipped in public by your basic open-line host. But teachers, editors, writers, students, doctors, lawyers and others willing to put up their verbal dukes on the air for a few stimulating rounds of conversation.

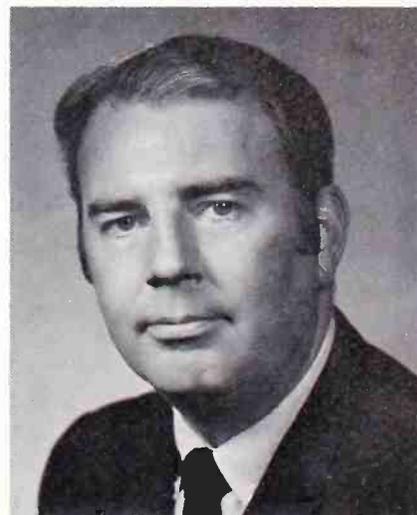
This kind of programming can be kept sharp, pertinent, non-repetitive, interesting by the simple process of making sure the conversation has been



A.L. d'EON

PAUL L'ANGLAIS INC. is pleased to announce the appointment of Mr. A. L. d'Eon as Special Representative in Toronto of JPL PRODUCTIONS INC. Mr. d'Eon will provide permanent contact with Toronto advertisers and agencies. The Montreal-based operation produces quality color and black and white VTR and film commercials in the most extensive facilities in Canada.

RADIO-TELEVISION REPRESENTATIVES LTD.



IAN B. MacPHERSON

Mr. Gordon Ferris, president and general manager, Radio-Television Representatives Limited is pleased to announce the appointment of Ian B. MacPherson as an account executive with the Television Division of the Toronto office.

Mr. MacPherson, with many years experience to his credit has worked on broadcast time sales at all levels — local, regional and national.

carried on long enough to allow a good editor with his scissors and sticky-tape to take out the fat and leave just the good solid meat of the discussion.

News.

The problem, is how can the station provide a different kind of news service that which comes in on the wire, and is edited by the expedient of cutting the unreeling teletype roll into easy lengths to handle?

(Well, that's the way we used to do it.)

Obviously, everyone isn't a Gordon Sinclair, But surely there is someone at the local newspaper who can do something with the news outside of making those funny marks on it that your average news announcer makes with a heavy black pencil. And today, it isn't necessary to have an organ-pipe voice to be accepted by the listener. What he wants to hear is someone who obviously knows what he's talking about.

Same thing with sports. Although it could be that sports enthusiasts wouldn't pay too much attention to the station, as I would keep the information down to bare minimums, and hopefully, have it reported by someone who doesn't always sound as if he's doing an actuality from the Coliseum. (Lions 10; Christians 0.)

Still in the realm of news, I believe

the station should have an editorial policy. It should have a viewpoint on those local issues worthy of editorial comment, and on national and international issues.

This editorial policy however, should not sound bombastic. It should be thoughtful, beautifully written and sincerely read. Hopefully, it would encourage equally thoughtful, well-written letters to the station. They would receive their time for broadcast as well.

Now about this nasty business of commercials. Just in case an advertiser or two felt that he could successfully appeal to the audience the station is gathering to its bosom. (No, Farquahar. It's okay in print and in this context).

For as long as I can remember, research people like Schwerin, Gallup and Robinson and others whose names totally escape me, have said that people like ads. But what they want from the ad is information about products and services brought to their attention in the ads.

It might be interesting for the station to set up a commercial acceptance department which required that every commercial would have to contain some information, stated in an interesting way; that a campaign should have some sort of variety in its approach; that maybe the station people might take the commercial content and put it into good sound locale. Anything to help assist

in the basic premise of the station's aim: to purvey interesting dialogue, conversation and information.

In my earlier days at this desk — and indeed at this very typewriter which I have come to believe is indestructable — every day my job included turning out brand new commercials for a daily program. They were about bread.

I don't think any of them would win the Putziller Prize, as they say in Hoboken or wherever. But they were, like the bread, fresh daily.

Today, you write one spot. Record it. Send it out. And schedule it from here to Cutknife, Sask. If not Zehner. And play it over and over again to boot.

(Honestly now, folks, don't you think that everyone who has listened to the radio during the past couple of months knows about that poor lout, booted out of his car on the Alaska Highway with nothing but his million dollars worth of credit? It's enough to make me use cash again. If I had any).

So having got all that off my chest, I wait anxiously for someone with both the money and the license to open a station and take me on as manager.

With a good frequency, good signal, and by raiding CFRB, I think I could work up a pretty good thing.



K

a station that SERVES is a station that SELLS



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JAYCEE**

THE LONDON JUNIOR CHAMBER OF COMMERCE
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BETA SIGMA PHI SORORITY
Kitchener-Waterloo Chapters



CKCO-TV
KITCHENER-LONDON
13



**KIWANIS
OF TWIN CITIES**

Dear Mr. Lawson,

On behalf of Winter Carnival '69, I wish to extend thanks for making possible the live television coverage Canadian University Pageant.

We have received nothing but congratulations and on this year's Pageant. This would not have been possible without your help and interest as well as that of CKCO-TV.

I only hope that this can be done in succeeding years. Looking forward to working with you again.



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program**

Administ

Hardy Radio & Television Limited
or John German - 416 - 363 - 9539

Davey Committee Starts December 9

Senator Keith Davey, chairman of the Special Senate Committee on Mass Media will begin ten and a half weeks of public hearings in Ottawa December 9.

The Senator says what is proposed is neither a whitewash nor an inquisition and "no one is on trial". He said he prefers to regard the committee's activity as a study or a national forum for discussion of the mass media, rather than as an investigation.

The Senator, a former broadcaster and liberal organizer, said the committee feels a truly free press is fundamental to our society, that freedom presumes responsibility and that a national dialogue about the press is in the public interest.

In his progress report, he said most of the research is already complete, and that it was the most extensive of its kind ever undertaken in Canada.

At press time, preliminary story says newspaper publisher, broadcasting station owners and others who will submit briefs have been invited to deal with a list of 20 topics. The story does not list these topics but refers to "such things as freedom of the press, the role of pressure groups on the press, salaries and working conditions of reporters and prime functions of mass media."

The committee has also been cooperating with a Quebec inquiry engaged in the same field.

There will be 90 sessions in the hearings to be held four days a week. 150 witnesses will be called.

A number of newspaper and publishing interests which will appear are listed. Broadcasting people, not named, will apparently be called in February or March. We expect to have a more comprehensive report for our November issue.

Nielsen Expands Services

Over 80 TV stations across Canada will have their audiences reported in the local areas that make up the national television market, when the Nielsen Broadcast Index (NBI) goes national this fall.

George Ralph, executive v.p., broadcast division, A.C. Nielsen Co. of Canada Ltd. He said the NBI will cover 48 local television market areas with the introduction of the Designated Market Area (DMA) concept. Up to now, the reports have been confined to 17 major markets.

Each county or census division has been assigned to only on DMA, so there will be no overlap between local TV markets, with the assignment based on coverage levels of the TV stations.

To add to the service, 15 columns of demographic data will be provided for each market's station total area, with breakdowns for men, women, total viewers and households.

With a similar service operated by Nielsen in the U.S., the DMA application to Canada will result in a uniform type of TV audience reporting for international advertisers. In effect, Ralph said, it will provide for almost all the North American TV market to be covered by compatible TV audience measurement data.

CFCF 600 MONTREAL THE FIRST WITH FIFTY YEARS OF BROADCASTING HISTORY



RADIO WITH A PAST RADIO OF THE FUTURE

THE PEOPLE STATION FOR MONTREAL PEOPLE

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We salute the achievements of the
past fifty years, and look forward
with enthusiasm and confidence to
meeting the challenges of the future.



The Trendsetter



COMING SOON

accurate counts of

Colour TV homes
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based on a sample of
100,000 homes

BBM BUREAU OF MEASUREMENT

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Limit Microwave use to 100 miles and seven channels ... CAB

The strongest opposition to microwave usage and wide cable distribution was voiced by A.R. Crépault of Montreal, president of the Canadian Association of Broadcasters, with a membership of 299 private radio and 65 private TV stations.

Crépault urged the commission to limit the use of microwave to one relay — roughly 100 miles — north of the border and for a strict limit of the number of channels carried on cable systems in Canada to six.

Earlier in the day, the CRTC heard from both sides in the debate over the importation of U.S. TV programs for distribution by cable in Canada, but indicated there would be no quick decision on the matter.

The CRTC also invited applications and presentations from various cable and broadcasting interests at the opening of the four-day hearing being held in Vancouver.

The limitations Crépault spoke of, “were necessary if the CRTC is to ensure compliance with a section of the broadcasting act that calls for broadcasting to strengthen the cultural and political ties of the country”.

“There are also divisions within the CAB over the microwave issue”, he said,

“but all members agreed the CRTC’s major concern must be to prevent any alterations in the broadcasting field that make it more difficult to implement the Broadcasting Act.”

“For example”, he said, “beer and wind commercials carried on U.S. channels and shown in areas of Canada served by cable don’t follow the same regulations as those set out for advertisements on Canadian channels.”

Many companies in Canada were subsidiaries of U.S. firms and now could rely on ads placed on U.S. stations by the parent firm since they “know it will be received by their Canadian companies through cable pickups.” Further importation of U.S. programming would thus greatly reduce the advertising revenues of small Canadian stations, possibly forcing them out of business.

Ranged against these arguments was a brief by the Canadian Cable Television Association, a trade association of cable TV operators. The association said it has never been shown that wider channel selection made possible by cable hurts existing broadcasting interests.

The brief said the onus is on opponents of microwave to prove that its use would be harmful to the public interest.

Raymond Reiersen, Alberta Telephones Minister, told the commission it is unjust to tolerate a situation where U.S. programs are available only to those in large centres close to the border where signals can be picked up by cable.

He said, “Everyone should have the same right as those close to the border and that the Alberta Government already had microwave facilities and these could be adapted easily to carry TV signals to cable operators in all ten cities in the province”.

He said the government is preparing a submission to the CRTC to establish a

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from your office
or residence**



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CFGM

The People Mover

centralized microwave service which would be presented soon.

Under this plan, the initial additional wholesale cost to cable operators for a three-channel service would be about 60 cents per household in Calgary and Edmonton, and one dollar or less per household in the other cities.

CRTC chairman Pierre Juneau told Reiersen the commission is still wrestling with the over-all question of microwave and will neither make a snap decision nor consider the allocation of licenses.

Also before the commission were representations calling for a new interpretation of a 1966 BBG ruling against multiple ownership in the CTV Network.

Baton Broadcasting Ltd., owners of CFTO-TV Toronto, and Bushnell Communications Ltd., owners of CJOH-TV in Ottawa, were both represented at the hearing.

Toronto lawyer E.A. Goodman, appearing for CFTO, urged the commission not to be bound rigidly by the BBG rule but to consider each case on its own merits.

The regulation states that no one person or company can own shares in more than one of the affiliated stations in the network. CFTO, a large CTV production centre, and some of the other 12 network members, now feel they must expand to remain competitive with the CBC and U.S. channels brought in by cable.

CJOH is applying for commission approval to buy the broadcasting interests of Canadian Marconi Ltd., including CFCF-TV in Montreal, another CTV affiliate, despite the old regulation.

Stuart Griffiths, president and managing director of Bushnell's, told the commission that since CTV has no independent production operation, it is essential that larger ownership blocs be formed to finance program development. The formation of larger ownership groups within the network, however, would not change the voting arrangements for members.

Under the present network system, each member has one vote in policy decisions. Griffiths said any larger groups that may be formed would still have only one vote.

Replying to Juneau, Griffiths said large stations now have more influence than is indicated by a vote since only they can afford to produce the programs needed by the network.

Nixon resigns CBC Entertainment Director's post.

Doug Nixon, earlier this year appointed Director of Entertainment Programming for CBC, resigned due to what Marc Munro, assistant chief of the English CBC TV network and Nixon's immediate superior, says was "a disagreement with management" and with program policy.

Nixon announced the resignation was effective Tuesday Oct. 14 and that he had no immediate plans.

A native of Mortlach, Sask., Nixon worked as a radio announcer and continuity writer on stations in Edmonton and Vancouver before joining the CBC in 1942 in Vancouver.

In 1958 he came to Toronto as assistant director of radio programming for the English network and became program director the following year. He was appointed director of television in 1967 and held that post until being named director of entertainment.

Shareholders Approve sale of Marconi to Bushnell.

In a bid to create a third TV network, Bushnell Communications Ltd., of Ottawa, got the approval of Canadian Marconi's shareholders to acquire that company's broadcasting division. The approval was reported by Stuart Griffiths, executive vice-president of Bushnell.

The sale, approved at a shareholders' meeting in Montreal Oct. 21, amounts to \$22,700,000, but awaits approval by the CRTC.

Already operating CJOH, a CTV Ottawa affiliate, Bushnell's agreement with Marconi covers the acquisition of CFCF-TV Montreal, CFCF-FM and CFQR-FM Montreal. Griffiths also confirmed that his company would also apply to the CRTC for approval to purchase Thomson Newspapers' radio and TV outlets in Peterborough, North Bay, Kingston, Kirkland Lake and Timmins, Ontario.

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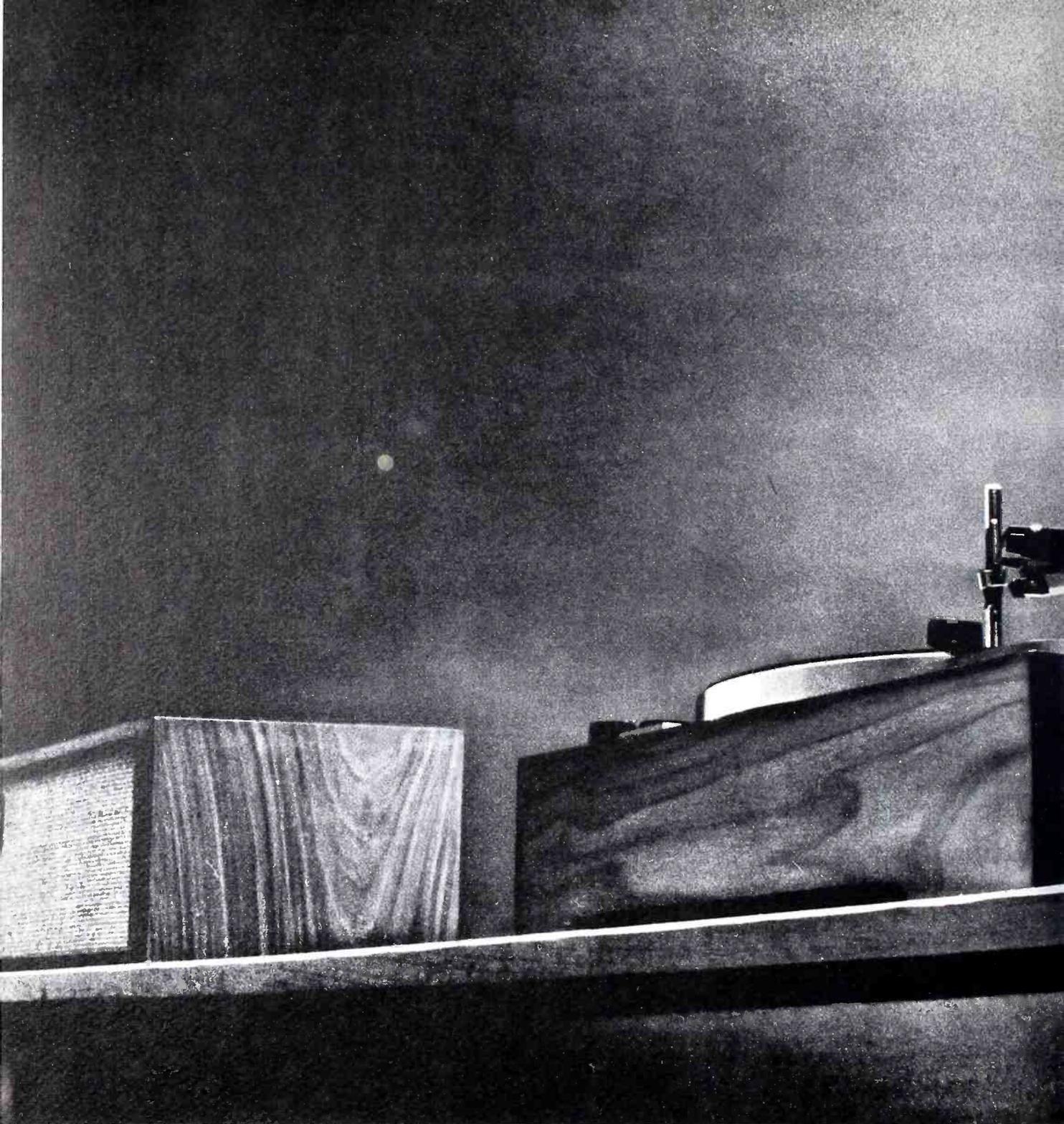
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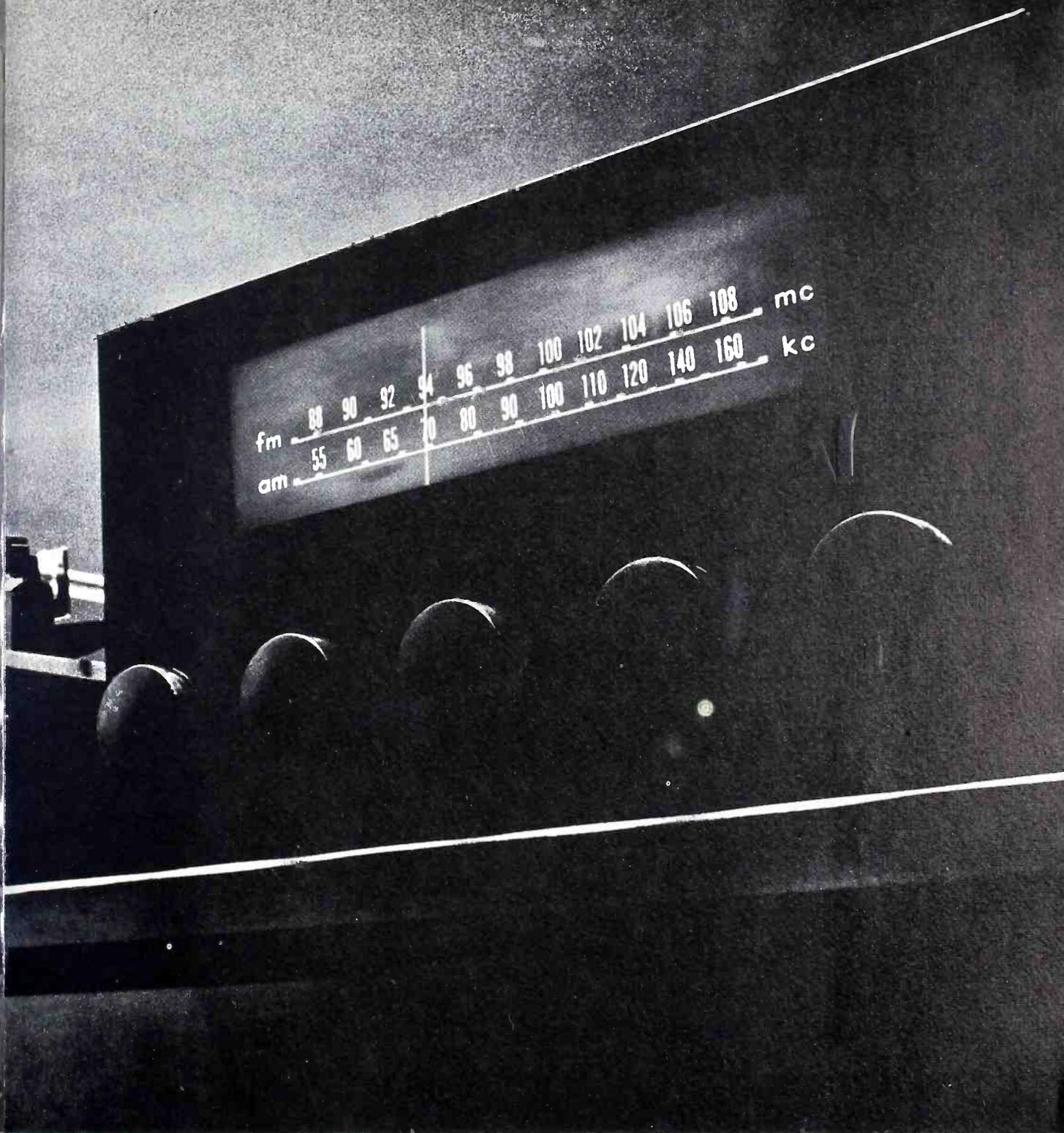
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*You've really been
turned on since 1940.*

If yours was one of the 74 pre-1940 Canadian radio stations, your programming fare was limited essentially to music from New York or Hollywood. Virtually all of the rest of North America's music wasn't available to you or your audiences. Great bodies of music which enjoyed regional popularity were never heard by all of North America.

Beginning in 1940, a significant change came about. Broadcast Music, Inc. and BMI Canada Limited were formed. This gave creators of music a chance to be heard and users of music the benefits of a varied and increasingly major world-wide repertoire. From the beginning, our interest included the soundstage and the theatre, but



extended far beyond to all of the other musical expressions of our culture. During the years of BMI Canada's existence, and because of BMI Canada's concern, the many sounds of Canadian music have been heard, accepted and acclaimed. Among them have been country, jazz, rock, western, gospel, rhythm and blues, contemporary concert, electronic and experimental music. All of these are now a part of the North American musical scene.

Today, after more than two decades of encouragement of all kinds of music, BMI Canada is home for some 1400 writers and 300 publishers. Nowhere more than on radio is the variety of their music evident. Today in Canada, in-

stead of 74 stations there are 381. And their primary programming fare is music. More than half of that music is licensed by BMI Canada. We believe that such a number of stations are able to satisfy audiences only because of the tremendous variety of music now available.

BMI Canada intends to continue as the leading contributor of radio-broadcast music as well as music used in all other media. Whatever direction music takes, BMI Canada writers will be in the forefront of change. And you will continue to be turned on.



MONTREAL
TORONTO
VANCOUVER

All the worlds of music for all of today's audience

Broadcasting must watch out for interference

Private broadcasting, in Canada, operates as an industry without legal recognition of its right to freedom of expression, in an era when tendencies exist to limit that freedom, said Raymond Crépault, Montreal lawyer and broadcaster, currently president of the Canadian Association of Broadcasters.

Crépault, president of CJMS Montreal, owns and operates four other French-language stations, CJRC Ottawa-Hull, CJRS Sherbrooke, CJTR Trois-Rivières, and CJLR Quebec City.

Private broadcasting in this country has contributed to national unity and continues to do so, although its status of independence was not made clear by law until 1957, he said.

The right to freedom of expression by the broadcasting industry is simply

an extension of everyone's right to freedom of speech, Crépault added, and it should be legally recognized.

Speaking at the annual meeting of l'Association Canadienne de la Radio et de la Télévision de langue française, in Quebec City, Crépault said the broadcasting industry has served the country and its people by its news reporting, public affairs programs, editorial comment and educational programs. However, it should be watchful of any attempts to interfere with such functions.

Ideas such as those for a Press Council exercising surveillance over reporting, should be examined with great care. Crépault insisted, but he also pointed out that any tendencies of reporters to let their work fall under the influence of their personal views are

harmful.

The public has to be told the truth, repugnant as it may be at times, he said, and although some people seem to feel that demonstrations and strikes would vanish if they were not reported, such a view is held by individuals wanting to close their eyes to the real world around them.

Urges Private French Network

French-language broadcasters should consider the idea of extensive network operation to improve the quality of news and public affairs programming, said Claude Ryan, publisher and managing editor, Le Devoir (Montreal), at the Tuesday luncheon.

Establishment of the CTV Television Network and some of its good public affairs programs had stimulated CBC Television to increase its activities in the same field, he said.

Similar results might be obtained, Ryan said, if French-language private stations could pool their resources in a network, and provide the competition of Radio-Canada, the CBC's French operation.

Some individual private French-language stations are doing good work, Ryan acknowledged, but he considered the general outlook was too local. Because of the vastness of the Canadian and North American territory, there would have to be a recourse to pooled resources, through network operations, he said, and French-language newspapers might also be involved in the proposed co-operative effort.

News areas that had been neglected, Ryan said, included the fields of industry, business and commerce, as well as scientific activity. He also felt that, in general, private stations had played a limited role in the forming of public opinion in French speaking Canada.

Private broadcasters carried a serious responsibility of service to the public, he added, and the level of public esteem they enjoyed would depend in future on quality of performance rather than size of audience as determined by ratings.

Ryan urged that, in the interest of the French-speaking community, broadcasting stations and newspapers should take advantage of the services of a growing number of specialists, many of them in universities, to report or comment on complex subjects.

The day was past, he said, when unqualified young reporters could be assigned to deal with subjects in specialized fields such as labor relations, economics and education, for example.

The CBC already made use of the kind of specialists he had in mind, Ryan said, for their public affairs programs and commentaries, but, the Corporation, with its salary levels, fees and funds



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MONTREAL
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Representing
Canada's most effective
English and French language
radio and TV stations

We deliver more prime prospects than any
other group in the markets we cover!

Continued on Page 69

The delicate issue of ownership concentration

The Chairman of the Canadian Radio-Television Commission, Pierre Juneau, cut through a corporate haze at the Vancouver hearing this month to uncover the delicate issue of ownership concentration among broadcasting interests.

The ownership question arose at a CRTC public hearing in Vancouver when British Columbia Television Broadcasting System Limited, operators of CHAN-TV Vancouver and CHEK-TV Victoria, applied for licenses to set up re-broadcasting stations in four areas of the B.C. interior.

J.R. Peters, company president, told the Commission the four rebroadcasters, using microwave, would carry CHAN, a CTV affiliate, to Kamloops, Kelowna, Penticton and Vernon.

He said this would effectively provide these areas with a second Canadian Network in addition to the CBC, in line with CRTC policy.

Juneau then asked for a complete breakdown of British Columbia Television's ownership.

Gowan Guest, a Vancouver lawyer, told the Commission the firm is owned by Western Broadcasting Company Limited, with 44 per cent of voting shares, Selkirk Holdings Limited, with 33 per cent, and Famous Players Canadian Corporation — A U.S. control led firm — with twelve and a half per cent.

Peters said that if his company receives a license for the four areas, it will enter a revenue-sharing arrangement with existing local stations to minimize their losses.

Juneau asked, "But isn't the station in Kelowna owned by many of the same groups that control your company?" Mr. Peters said this was true. Okanagan Valley Television Company Limited, owners of CHBC-TV in Kelowna, was in turn owned by British Columbia Television, Selkirk and a Vancouver family.

Juneau asked, "Don't you feel there's a very considerable overlap in the ownership of these two stations in Kelowna?"

Peters replied: "Yes. But we felt that by working together we can best make the system work."

Roy Chapman, president of Okanagan, earlier withdrew applications to build re-broadcasting stations in Kelowna, Pen-

ticton and Vernon.

He said the revenue-sharing formula offered by Peters had made him change his mind. Chapman said he had certain disagreements with British Columbia Television's over-all plan, but these were not substantial.

The Commission has been concerned with the ownership question and the possible dangers from monopoly situations since it was formed last year as the successor regulatory agency to the Board

of Broadcast Governors.

Chapman assured the hearing that there has never been interference in the operation of his station by either British Columbia Television or Selkirk.

Juneau said, "I don't ask these questions just to get secret information; it's something I think the public should know."

The British Columbia Television application is conditional on the CRTC approving the use of microwave to carry television signals over long distances in Canada.

The Commission earlier heard a series of applications from cable television companies for licenses to import U.S. programs by microwave and distribute by cable in the Kamloops area.

Only one of the early applications, however, agreed to carry CHAN to Kamloops. Most others said they would carry the CTV Network when an affiliate station became available in the area.

The Commission has set as a priority the provision of a second Canadian television service to all possible parts of the country.

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BROADCASTING DIVISION
CANADIAN MARCONI

Andrew Allan Wins John Drainie Award

The 1969 John Drainie Award, for distinguished contribution to broadcasting, was presented October 4, at the Canadian Film Awards dinner in Toronto, to Andrew Allan, of CBC radio and TV.

Allan, best known as a radio producer, is currently a participant on the *Gerussi!* radio show, and in two episodes of CBC-TV's *Irish Coffee*. His best-known radio play was *The Investigator*, produced by the CBC during the McCarthy era, in which the lead was played by the late John Drainie.

The Drainie Award, in memory of the distinguished actor, who died three years ago this month, was instituted by ACTRA, to commemorate his work.

Fred Davis, host of Front Page Challenge, made the presentation on behalf of ACTRA.

The selection was made by Esse Ljungh, former CBC director, W.O. Mitchell, writer, and Tommy Tweed, actor, writer and historian, three of last year's award winners. Of the four presentations in '68, the other went posthumously to Jean Murray, Winnipeg actress.

Government Co-operates

The Quebec government has been very co-operative, said Paul L'Anglais, association president, chairman of the board, CFTM-TV Montreal, and president of Paul L'Anglais Inc. He said, at the Association's request, the government has made changes in the laws of the province to permit stations in Quebec to advertise liquor and wine on the same basis as in other provinces.

The government also has amended projected legislation covering Radio-Québec, he said, to safeguard private broadcasters against the possibility of expropriation except by majority decision of the provincial legislature.

Edward Matt Baker

Edward Matt (Ed) Baker, 55 veteran Broadcast News editor, died in hospital in Toronto September 26, following his third heart attack.

Born in Winnipeg, Baker joined The Canadian Press 35 years ago, in Winnipeg, working as a messenger. Three years later he was promoted to CP's Winnipeg operating staff.

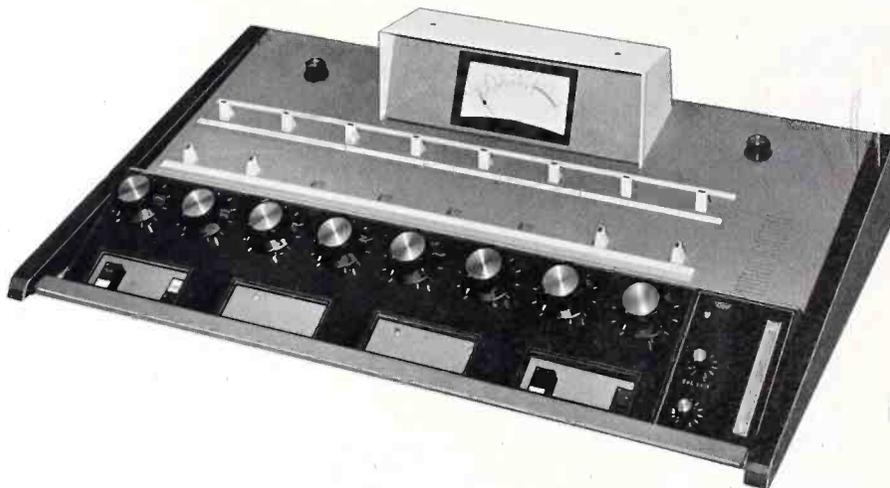
Transferred to Toronto in 1943, he left the wire service ten months later to begin three years service in the army. Following his discharge in 1946, he rejoined CP and in 1962 became a member of Broadcast News editorial team in Toronto.

Baker suffered a heart attack two years ago while on a fishing trip, but was able to return to work last year. Early in September he had a second attack, and three weeks later the third and fatal one.

He is survived by his wife, Gilbertha, and three children, Gilbert, Janice and Craig.

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A ban of Cigarette Advertising on Television is desirable

by Leslie Millin,
Staff writer, The Globe & Mail, Toronto

Belvedere's lady with the aristocratic lip who smokes them because she likes them, the Benson & Hedges mailman forever toiling up those steps — they may soon be gone.

The CBC has already decided to ban tobacco advertising; so has the most powerful private English-language television station in Canada, Toronto's CFTO. I am prepared to make a modest wager — five lollipops, say, against five old copies of *Broadcaster* — that before too long there will be no cigarette advertising at all on Canadian television.

The pressures are building up, here as in the United States, for a ban on cigarette advertising on television; and they are pressures to which it would be easy to succumb.

Some broadcasters, some advertising men and a lot of spokesmen for the tobacco industry have expressed alarmed concern at such a prospect. Hanging in the balance is, after all, a lot of money.

Some journalists, including the ones who administer this magazine, have asked why the broadcast media should not enjoy the same freedoms as the print media in what can be said editorially or in advertisements.

Unfortunately for them, a ban on the advertising of cigarettes on television is not just a likely prospect, but a desirable one.

Not long ago, Wilmat Tennyson of Rothman's told the Institute of Canadian Advertising that the tobacco industry and its advertising have been subject to "more vilification and calculated abuse than any other legal enterprise at any time in commercial history."

This exaggeration (ever see what used to be written about the slave trade while it was legal?) was perhaps pardonable in an angry, frustrated man.

Two things about this issue are clear: a large and growing body of medical evidence indicates you will damage your health if you smoke cigarettes too much; and, a federal law against cigarette smoking would be impractical.

Although there is federal legislation against administering a noxious substance, Canadian law is pretty tolerant about people poisoning themselves, providing they are not actually attempting suicide.

You can drink alcohol, mildly overdose yourself with caffeine, or inhale cigarette smoke, and provided you are over 21 and don't make a nuisance of yourself, the law and its enforcers don't really care.

Indeed, cigarette smoking is so widespread a habit in our society that if a law were passed against it, or if the manufacture of cigarettes were forbidden, the result would simply be wholesale smuggling and the creation of a new class of criminals, as well as the encouragement of more orthodox crooks to move into a new territory.

Such a ban would also be very hard on the tobacco companies, who have large investments in a legal enterprise and are entitled to something better than being suddenly told to forget the whole thing.

Over the last decade or more, the tobacco industry has used television — often brilliantly — to create a demand for cigarettes.

Smoking cigarettes has been depicted on television as the pastime of virile and urbane men, of mature and sophisticated women. And young people have often decided that the commercials were right.

Much of this demand was created while the harmful effects of heavy cigarette smoking were not as well known, or at least were more debatable, than they are now. I am convinced that the tobacco industry acted in good faith.

But the weight of the medical evidence has shifted.

Television is far more likely than the print media to reach the young, who have not begun to smoke, than their elders who probably already do.

By its nature, it is a more powerful medium of advertising (at least for widely available packaged goods, like cigarettes) than any print medium can be.

Traditionally, controls on broadcasting in North America are rooted in the fact that the number of available broadcasting frequencies is limited. The controls were instituted rather than have broadcasters fight for domination of a frequency by sheer transmitter power.

Technological advances are diminishing the validity of this argument, as the development of UHF broadcasting and cable television progresses.

But there is another consideration: the relative strength of the broadcast media, their communicative power.

Few sensible people would argue that the sale of machine guns and flame throwers to the general public should be unrestricted. We have a social obligation to keep such powerful devices out of the hands of criminals, lunatics and children.

Quite a few people would argue that firearms — at least the more dangerous and concealable kind — should be subject to a registration procedure designed to weed out thoroughly unsuitable prospective owners.

But legislation that cannot be fairly enforced regularly is pointless.

A registration law on firearms is practical, because there are very few people who could make a gun from basic materials in a basement. But what about a registration law on blunt instruments? Anyone can drive a nail through an end of a piece of lumber, or pick up a short length of lead pipe.

To impose a ban on cigarette advertising on television would be easy to do and easy to enforce; legislatively, it would be no more than adding another drop to the rather full bucket of broadcasting regulation.

Imposing such a ban on print media would be much harder without passing legislation that many Canadians not connected with newspapers would fight to the last fang and claw.

In terms of legislation, there is an existing natural dividing line between the broadcast media and the print media. When federal authority moves against cigarette advertising, as it most probably will, there will be a great temptation to build a fence along that line.

BULLETIN

CHLO RADIO!

Western University, London up by 2,000 students...a \$6,000,000 Market.

University's own survey says... During 1969/70 12,000 students at Western will spend \$6,000,000 as they see fit. 86% of these students own a radio...50% study while listening to radio...96% say they listen to radio...40% occasionally...56% regularly.

College students relish independence and make their own decisions.

And they listen to **CHLO**

CHLO Radio

is represented by
Radio and Television Sales Inc.,
Toronto, Montreal.



A rare photograph of Marchesi Guglielmo Marconi, the "father of radio". CFCF still identifies itself as "Marconi Radio, Montreal".

It all started in 1919

This year, CFCF celebrates its fiftieth anniversary, the first radio station anywhere to reach a half century of uninterrupted service in a single broadcast market. From its humble beginnings as XWA to today's "People Station", it has been a long and fascinating chapter in the history of communications.

Numerous experimental broadcasts, both here and in Europe, laid the foundation of CFCF and many other stations quickly followed. The first broadcast on record, made by R.A. Fessenden, who was born in East Bolton, Quebec, and was a chemist with the Edison laborato-

ries, originated from Brant Rock, Massachusetts on Christmas Eve of 1906. It was heard by wireless operators on ships, hundreds of miles away. Others followed, including Dr. Lee de Forest's broadcast of the Metropolitan Opera in 1910 and the first transmission of the results of the Presidential election in 1916.

As E.A. Weir points out in "The Struggle for National Broadcasting in Canada" (*McClelland & Stewart: 1965*): "During 1920, regular concerts began to be broadcast in Europe from the Hague. Also in 1920, in February, the Marconi Company began to broadcast from

Chelmsford. KDKA, Pittsburg operating experimentally from 1916, made its first scheduled broadcast on November 2, 1920 when the Harding-Cox election results were announced. However, WWJ Detroit has long claimed that on August 31 of 1920, a radio program was aired by them and that the service that commenced on that day continued on a regular basis. There seems no doubt that both stations were ante-dated by XWA of the Canadian Marconi Company in Montreal, as a public broadcaster of regularly scheduled programs. Indeed, it would appear that CFCF is the oldest



The Marconi factory building on William Street in downtown Montreal. XWA began in the corner on the second floor.

regularly-operated broadcasting station in the world."

Company files place the inception of XWA as the fall of 1918, when test experiments were carried out from the Marconi Wireless Telegraph Company of Canada factory building at 173 William Street, Montreal. Certainly, by 1919 tests had begun on a semi-regular basis. It was often difficult for these program pioneers to know if they were even being received, as the audience consisted of a few "hams" and a handful of ships in the St. Lawrence River which were equipped with crystal receiving apparatus.

The Marconi station was, of course, XWA which became CFCF on November 4, 1920.

These early programs from XWA/CFCF consisted mainly of weather reports and the playing of gramophone records on a wind-up Victrola.

On May 20, 1920, a special program with an orchestra and soloist Dorothy Lutton was broadcast by XWA in conjunction with the annual meeting of the Royal Society of Canada at the Château Laurier in Ottawa. Reception was good in Ottawa, more than a hundred miles away and both the Ottawa Citizen and the Montreal Star carried feature stories the next day, one of the first times that the newspapers even acknowledged this brash new "toy".

The impact was immediate and mounting. People were lining up at the electrical shops to buy home receivers or "crystal sets" as they became known. Department stores established radio departments. CFCF programs were wired into local theatres for broadcast during intermission. Often the broadcast received better billing than the picture.

All over the country, amateurs were assembling sets for friends or relatives, or going into business by starting radio shops.

Plans for new stations were widely publicized, including CKAC Montreal,

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CANADA'S FASTEST-DEVELOPING INDUSTRIAL REGION



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SASKATCHEWAN

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- CHANNEL 2—EASTEND
- CHANNEL 2—VAL MARIE
- CHANNEL 10—RIVERHURST
- CHANNEL 7—SHAUNAVON

Ask WALTER BUFFAM,
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WHY...

do over 80% of CBC Network
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BECAUSE...

The booming Swift Current market area is served by one weekly newspaper with a 1968 circulation of 6,178 * *TV Basics*, 1968-69, indicate 37,700 television homes available to national advertisers in the CJFB-TV coverage area. CJFB-TV, the only national medium dominating the wealthy South West Saskatchewan market. The one-medium buy for marketers intent on efficiently tapping this potential market rated 90% above national average.

*Source: 1968-69 Survey of Markets

which began regular programming in 1921, completely equipped with Canadian Marconi apparatus.

The word "radio" was still unused. Broadcasting was called "wireless telephony".

One of the first companies to realize the importance of broadcast advertising was the Berliner Gramophone Company, forerunner of the Victor Company in Canada. They were advertising in April of 1920 — "His Master's Voice Records by wireless telephone! By arrangement with the Marconi Wireless Telegraph Company of Canada, a His Master's Voice Victrola Concert, featuring the latest and most popular selections, will be



The beginning of radio in Canada . . . XWA goes on the air from the Canadian Marconi factory building on William Street. Operator J.V. Argyle is at left.

given tonight and every Tuesday from 8 to 9 pm for the benefit of wireless students. Captains and officers of ships in port are invited to enjoy this entertainment aboard their vessels. Operators tune to 1200 meters."

By 1922, 39 commercial stations were licensed by the Department of

Marine in Ottawa. Half of them never even started, or, if they did, closed by the end of the year. Of more than 91 licenses issued up to 1926, only 40 stations were operating.

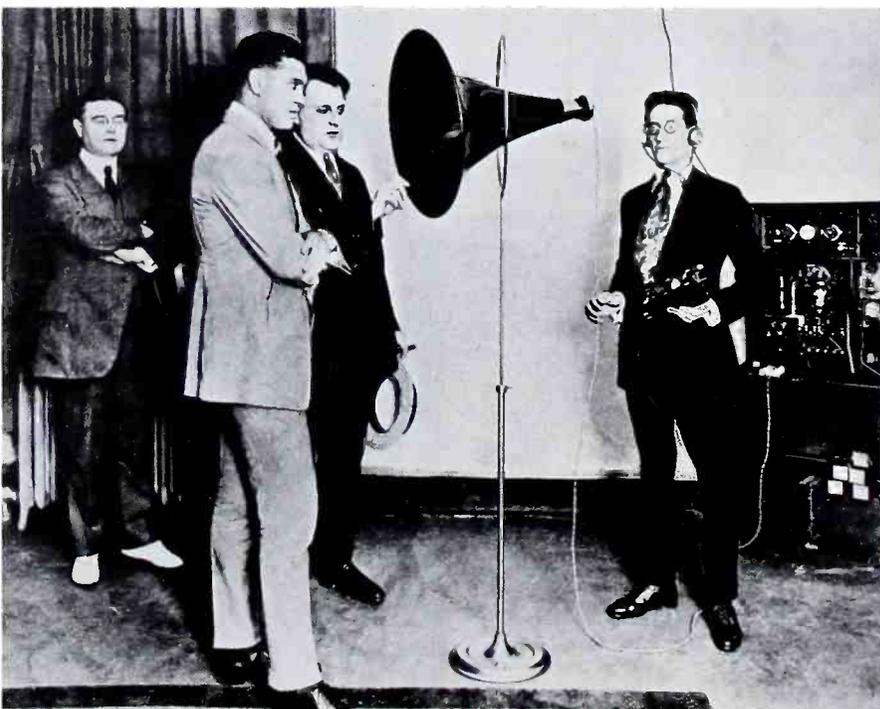
The mushrooming of stations was even greater in the United States. By the end of 1924, there were 530 broad-

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TORONTO
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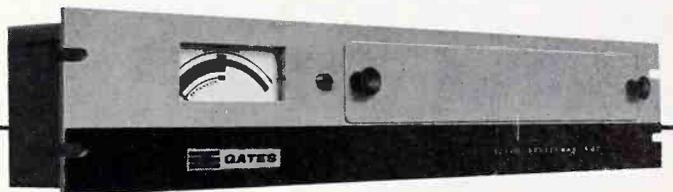
A famous photo . . . young heavyweight champion Jack Dempsey broadcasts from the new CFCF studios in the Canada Cement Building in 1922.

Continued on Page 62

For the finest in solid state amplifiers ...look and listen to Gates

AUTOMATIC GAIN CONTROL AMPLIFIER

The most flexible unit you can buy! Features include: Selective "fast, medium, slow" recovery times; a better than 30:1 compression ratio; up to 15 dB expansion; separate expansion and compression disable switches; separate input and output attenuators. All silicon solid state and field tested. Model No. 994-6629.



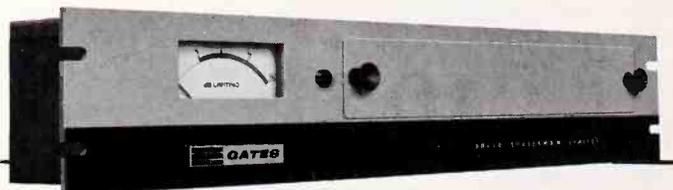
FM LIMITER

Instant peak control! Features include: 30 dB extended control range; fast attack time; low distortion; selectable "fast, medium, slow" recovery times; a higher than 30:1 compression ratio; separate input and output attenuators; readily accessible circuit components; unique dynamic recovery circuit. All silicon solid state and field tested. Model No. 994-6631.



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Peak limiting without clipping! Features include: 3 to 5 micro-second attack time; 30:1 compression ratio allows 99.5% negative modulation without over-modulation; automatic phase reversal with asymmetrical limiting and positive peak modulation levels of 110% or 120% with negative peaks limited to 100%. Completely solid state and field tested. Model No. 994-6543.



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Toronto office: 19 Lesmill Road, Don Mills, Ontario



GATES

The Canadian Talent Thing

by Kit Morgan

A radio station executive went to a psychiatrist and asked for help. "I think I've got a persecution complex," he said. They chatted about his hang-ups for a while — about the CRTC questioning the station's Canadian content, the talk about Canadian content legislation, the nagging flow of newspaper and magazine articles knocking radio for not playing Canadian records, that sort of thing. Then the psychiatrist stood up, clapped the broadcaster on the shoulder and said cheerfully, "You're fine, my good man. No complexes. You *are* being persecuted!"

There are other versions of the story, too... "A CRTC member went to a psychiatrist..." "A record company executive..." "This kid who had a great rock group and wanted to make a record went to a psychiatrist..." The punch line remains the same. The story may get a laugh from a doctor, a lawyer, or an Indian chief, but in the radio-record-talent worlds, nobody's laughing.

"The Canadian talent thing" — the threat, or promise (depending on where you stand) of Canadian content legislation for radio, and the case for it — which has a lot of people uptight, is a very complex issue, full of complications, implications, and paradoxical situations.

The one element missing is communication. Somehow, broadcasters, the record industry, and talent have been cast as adversaries, with the CRTC in the role of deus ex machina; the CRTC has its lines of communication to the parties concerned, but there's been little or no dialogue down "where the needle hits the groove".

Canadian talent complains bitterly, "Nobody gives Canadian talent a break." Record companies accuse, "Radio won't play Canadian records." Radio criticizes, "Canadian records just aren't good enough." Such generalizations, and they fly thick and fast, are not only unfair — for every example to support them, there's another to refute them — they've been made to the wrong people, whether it's to the press, the CRTC, or the man on the next bar stool.

It's absurd that three fields so interdependent — radio providing essential exposure for the record industry's product, records providing the bulk of radio's programming, talent providing the basic material on which both the record and radio industries prosper and

in turn depend on them to reach the understanding of each other's operations and functions, and show so little interest in gaining that knowledge and understanding.

Broadcasters have never really communicated among themselves about music programming and "the Canadian content thing". Even now, with their music programming freedom in jeopardy, they choose to lobby against regulation rather than meet, discuss, and attempt to resolve the issue in a positive fashion.

Music is the major element in most stations' programming today — the average hour is composed of five minutes of news-and-weather, ten minutes of commercials, a few minutes of inane or innocuous deejay chatter, and music music, music — and in the U.S. there are two- and three-day conferences devoted solely to music programming that draw many Canadians. Yet the CAB and regional broadcasters' convention agendas have never offered speeches, panels, workshops or boo-all on the topic, amid the welter of luncheons, dinners, receptions, coffee breaks, golf tournaments, tours or tourist attractions, and speeches and panels on news, sales, commercials, engineering developments, public service, promotions, and whatever.

In-station communication between management and deejays and record librarians is slipping, too, in some stations — if their management is to be believed when it says they play Canadian records when they're good, because there are good Canadian records, and these stations' deejays aren't spinning them. Has every station manager who believes in a break for good Canadian records made that abundantly clear?

Radio's image slips another notch when an ego-trapping deejay or record librarian is quoted in the press — duly clipped for the CRTC — to the effect that Canadian talent is beneath his consideration. Many a station executive has cringed at the half-assed opinions presented as company policy (record companies have the same problem with promotion men). It may be time for a few chats in which management lays the message on the staff that the station's license is valuable, see, and the CRTC is uptight about Canadian content, and . . .

In contrast to the broadcasters' lack of communication about the Canadian tal-

ent thing, there's been a fulsome flow of information and mis-information to the CRTC from a variety of sources. These include a number of informed people who are genuinely concerned about the plight of Canadian talent, but probe the platitudes of many of the pressure factions and you find, as well, rampant self interest.

A now-defunct group, the Association of Canadian Music Producers, made up of independent record producers, small independent labels, and recording studios, for example, included members who have been singularly unsuccessful in open competition but to whom legislation would open up a market.

Blatant hypocrisy!

Canadian subsidiaries of U.S. recording companies have supported the cause because it's in the same bag as motherhood and the flag. You can't knock it, but most would much prefer to go merrily along manufacturing and distributing product from parent and affiliate companies, and using radio's lack of co-operation as an excuse for not meeting the problems.

These include expenses and demands on creativity in production, promotion and merchandising that are inherent in creating Canadian product; and general mischief-making, some deliberate, some through misinterpretations and misconceptions and idealistic biases. This category includes *RPM*, the Canadian music trade paper, sent to CRTC members, which occasionally gets carried away in its enthusiastic crusade for a full-fledged Canadian music scene (in which it would have a more important role as a source of information and an advertising medium).

If the CRTC does establish a Canadian content quota, it may never be known whether it was influenced more by the actions of the pressure groups or by the inaction of many, many radio stations which totally ignore Canadian records.

Many broadcasters have defended their lack of Canadian content by maintaining that domestic recordings don't measure up in production values and technical quality, or that Canadian talent would drive listeners over to their competition, decimating their ratings.

Come off it!

The quality of Canadian records may be open to debate, but it's nonsense to suggest that the average listener — distracted by housework, traffic or homework — is qualified to debate it. Neither are many of the radio people who do it. As for losing audience in the two minutes, so many seconds of a Canadian record — is a station's hold on its listeners so tenuous that they hang in there only record by record, with no loyalty to the on-air personalities, news coverage, community service, and promotions?

CFRB Toronto consistently programs

Canadian material, from its Canadian Talent Library and record industry releases, tallying 20 to 30 per cent Canadian content, and remains Canada's most-listened-to station.

The truth is that many music directors, librarians and deejays who choose their own music don't trust their own judgment — which may well be very realistic of them. They ride with the American trade paper charts and reviews, and the U.S. tip sheets and program consultants, either afraid and incapable of "playing it by ear", literally. Other stations can't or won't budget for a good librarian, or have programmers who aren't willing to invest the requisite time and thought in choosing music without American "guidance".

These stations are perfectly free not to program Canadian content — so far — but it's hypocritical to put down Canadian talent and the record industry as an alibi when their indifference is challenged. The morality of jeopardizing the freedom of their industry through their indifference is something else.

As the spectre of legislation looms larger, some stations are deciding that Canadian records have suddenly improved sufficiently to merit their attention. In June, a dozen top 40 stations (CKLG Vancouver, CHED Edmonton, CKXL Calgary, CKCK Regina, CKOM Saskatoon, CHLO St. Thomas, CKOC Hamilton, CHUM Toronto, CKPT Peterborough, CFRA Ottawa, CFOX Montreal, CJCH Halifax) formed the Maple Leaf System, under which all Canadian records submitted would be reviewed weekly and the three highest-scoring entries would be aired for a minimum of two weeks, giving them a chance at the charts. (They quickly moved to an every-other-week schedule because there are not enough Canadian records released to allow any selectivity on a weekly basis.)

The Maple Leaf System was widely heralded, with much publicity, as the big breakthrough for Canadian talent. It was considered a transparent ploy by the stations to head off legislation, but so?

There were (and are) certain requirements: a copy of each record to be reviewed must be provided to each participating station in advance of the regular conference call; a detailed submission sheet must be completed, with a biography of the artist or artists. Gathering this information and whipping it into shape involves considerable time, effort and expense on the part of the record companies; some felt a twinge of nostalgia for the days when Canadian records were ignored and life was simpler, if their entries didn't make it.

Predictably, the big breakthrough is kneedeep in dissension. The Maple Leaf System summoned the record companies

to a meeting for a chat about increasing their output, upgrading their quality, improving their distribution and promotion, searching out new talent.

Before, during and after that meeting, record men have aired their complaints: some of the stations are cheating, not giving records the promised exposure (but the bump says "up to eight times a day, baby, and that doesn't mean necessarily eight times, or even two); records are being rejected on technicalities; records are being accepted that should be rejected on technicalities; those that win airplay aren't automatically becoming hits; this doesn't do anything for middle-of-the-road, country music, jazz. And who are they to tell us to increase, upgrade, improve, anyway?

Theorizing as to the motive behind the Maple Leaf System has now become more sophisticated: could it be that the objective is to be able to go to the CRTC and say "look, we tried to play Canadian talent and *it won't work*"?

(With the 13th record chosen for the MLS treatment, the stations could claim that they had made a hit, The Poppy Family's "Where You Goin', Billy", which was picked up for release in the U.S. on the strength of the action in Canada — despite the brouhaha about Canadian talent making it at home, U.S. release is still what it's all about.)

The Canadian Talent Library is still unchallenged as private radio's major contribution to the Canadian music scene. Now in its eighth year, it has 121 albums, totalling 1488 selections (including 275 Canadian compositions) for broadcast by its 160 member AM and FM stations across Canada. No surveys have been made, but an educated guess is that Canadian talent gets more radio exposure via CTL than through the total output of the record industry. (English-language, that is; the French-Canadian record scene, supported by its broadcasters, is a shining example for English-speaking Canada.)

CTL has no regulations as to minimum airplay for its members — perhaps to some it's a token gesture to Canadian talent, public opinion, and the CRTC — but in most cases, as they pay for the service, they air it, and their fees finance further recordings. About 40 of the CTL albums have been released on various record labels — though it's hard to find them stocked by our less-than-nationalistic record dealers — and it, too, has won the U.S. seal of approval, with release of its new Denny Vaughan album in the States.

There are other stations supporting Canadian talent. Enough to fend off legislation?

Indeed, for all the static, how Damoclean is the situation?

A recent article in the *Toronto Telegram* quoted CRTC chairman Pierre

Juneau as saying its objective of increasing the Canadian content of radio might be met by establishing a percentage of air-time that must be devoted to Canadian content, or by a system of goals which stations must meet to ensure license renewal.

But we've heard it all before. The CRTC has the provocation and the power to act, yet it hasn't.

It may be that it's reluctant to impose further legislation and is still hoping the do-it-yourself trend, with the added impetus of its warning signals, will prevail.

It may be that it's mired in the technicalities of defining Canadian content on record. The permutations possible in a single record are staggering; nationality of the featured artist, or each member of the featured group — by birthplace or domicile? Nationality of the back-up musicians and/or chorus? Nationality of the composer? The record producer? The engineer? Location of the studio, or studios, used for recording and mixing? Head office location of the record company? Country in which the record is released initially? The technicalities of enforcing legislation would also be difficult. Record-by-record daily logs would impose a weighty paperwork burden on stations; logging of a representative week, as is done for BMI and CAPAC, would ensure an annual Canadian Talent Week; random spot monitoring by the CRTC would introduce an element of gambling.

Or it may be, simply, that the CRTC recognizes that Canadian content radio will not, alone, create a total, happening, Canadian music scene. That would take, let's see... a Canadian talent quota for record companies, stipulating follow-through promotion, advertising and sales drives... regulation of record dealers, to stock Canadian records, display them prominently, advertise them, play them on in-store music systems... a Canadian talent quota for night club owners, dance hall operators, concert promoters, to hire Canadian talent, give it top billing, promotion and advertising... a content ruling for the press, to do features, reviews, interviews and news items on Canadian music-makers... and legislation governing the spending of the average Canadian on records, nights-on-the-town, concert tickets. And everyone must sing *Bobby Gimby's Canada* in the shower.

Kit Morgan is a freelance writer who knows both the broadcast and music industries, having worked in radio and as an editorial writer for Broadcaster for two and a half years, and as Canadian correspondent for the record-music trade weekly, Billboard, for four years. Her opinions are not necessarily those of Broadcaster.

CHRE-TV



CHANNEL 9 Regina - CHANNEL 4 Moose Jaw

RECEIVED

SEP 17 1969

MAILED

September 15th, 1969.

W. D. Byles,
Stovin-Byles Television Ltd.,
400 Jarvis Street,
TORONTO, Ontario.

Dear Bill:

It has been my pleasure to work for the past four years with Stovin-Byles while you represented CHAB-TV, CHRE-TV in the extremely competitive market of Regina, Saskatchewan.

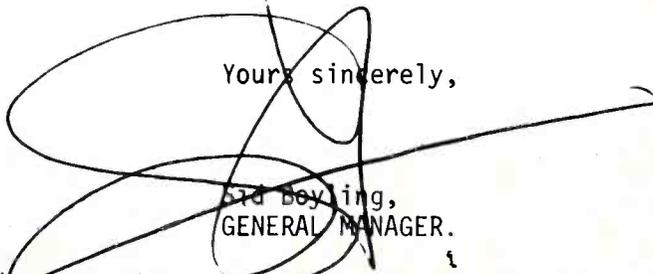
Since the CBC assume control of our stations on September 13th, 1969, your representation terminates. Would you however, express the full appreciation of our owners--and our entire station staff.

We would have understood if your sales had faltered during the past six months, but under the most adverse conditions you exceeded budget! The results had many by-products. The most important was the entire staffs' morale. If you could carry on--so could they! The name Stovin-Byles became synonymous with success - that "never give in" spirit that comes from a successful operation.

If there is ever an opportunity to reciprocate, let us know. Any company that avails their selves of your services is extremely fortunate.

So from all of us at the station - to all of you at the Representatives House -- "Thank You!" We were extremely fortunate to be represented by Bill Byles and his team!

Yours sincerely,


Sid Boyling,
GENERAL MANAGER.

JSB/sjg

PS: As I write this that week of the operation - your boys are over budget
"CONGRATULATIONS!"

1744 CORNWALL STREET, REGINA, SASK. / 527-0146 / AREA CODE 306

MEMBER  NETWORK

Women in Broadcasting

Ruth Hancock

If you want to know the time, ask a policeman.

This time-worn line was probably written as a tribute to the medieval cop on the corner. In broadcasting, however — Canadian broadcasting — private Canadian broadcasting that is — if you want to know *anything* about *anybody* in the industry, don't call a cop, just ask Ruth Hancock.

Whatever it may be you want to know about, if Ruth knows the answer, she'll regale you with her two latest bawdy jokes, and then tell you what you want to know. If she hasn't the answer — and I suppose this *could* happen — she'll tell you the bawdy jokes and then tell you where to go. As likely as not she'll tell you where to go anyhow. But without telling the BJ's? Never!

It all came to a head on May 13, 1969, chosen by the Broadcast Executives Society as "Ruth Hancock Day".

Taken completely off her guard, because the secret was well kept, even from her, blushing a deep shade of cochineal — no makeup ever came that red — to the roots of her hair, her mouth agape with amazement and delight, like the Grand Canyon in a yawning spell, Ruth floated to the head table, maintaining a vertical position by the grace of two escorts who kept her perpendicular.

Here she was presented with a "one-only" statuette, combining the best features of the various BES Commercial Festivals awards into a "Golden Bessy", on a walnut base, with a plaque enumerating a long list of virtues, many of which, I am quite sure, she never knew she possessed.



The Presentation was made by Bruce McLean, a director of BES, following an eloquent eulogy from BES President George Ralph. Backing me into a corner

after it was all over, Ruth said, "Goddam it, Dick, I had to keep pinching myself to make sure I wasn't bloody well dead."

Describing Ruth as "a special lady, a lady who is really the driving force behind the Broadcast Executives Society, and without whose help it is doubtful our society would exist", George Ralph listed the many categories into which Ruth falls.

She is a wife, a mother, manager of the Toronto office of the Canadian Association of Broadcasters, deeply involved with the Central Canada Broadcasters Association and the Sales Representatives Association, and executive secretary of the Broadcast Executives Society. She sits on fourteen committees with an additional eleven areas in which her assistance is required from time to time.

Ralph spoke of the love and respect with which the news that there would be a "Ruth Hancock Day" was received across the industry.

Ruth's business career has been broad in scope. She was assistant accountant in a bank and in the staff department of its head office; she has had her own secretarial service; has worked in marketing and public industrial relations; she has even sold cars, often leading all the men on the staff in sales volume.

Speaking of selling autos or "prime time", Ruth steadfastly maintains that "you can't sell anybody on anything if you don't believe wholeheartedly in it yourself."

Once Ruth was secretary-to-everyone at CKKW Kitchener. On a day off, she married Al. H., a chap, as she puts it, with a ready-made family of three. Three years ago, when Al was transferred to Toronto, she got back into the broadcasting field, by helping establish the Radio and Television Executives Club (now BES).

Ruth has been known to sound off, (understatement of the year) over lunch or a cocktail. One of her favorite topics is her championship of the working woman.

"On the whole", she says, "women are much too prone to undersell themselves instead of playing up their special qualifications." On the other hand, she says, "nothing is more pathetic than the dedicated woman who lives for her job and nothing else."

The happily married woman, who goes out to business, she says, "is a better business woman because she is happily married, and a better wife and home-maker if she has been a successful business woman."

Dick Lewis

(This is the first in our new series "Women in Broadcasting". Will somebody please tell us what to do for an encore?)

CKX RADIO AND TELEVISION APPOINTMENT



VINCE M. DODDS

Mr. A. Stuart Craig, Vice President and Managing-Director of Western Manitoba Broadcasters Ltd., is pleased to announce the appointment of Mr. Vince M. Dodds as Promotion Director of CKX Radio and Television. In his new capacity, Mr. Dodds will combine his many years of experience in the broadcasting industry, with his intimate knowledge of the Western Manitoba region, to keep his company's policies and program services before the public and advertisers.

Mr. Dodds will continue to host the popular "Rise and Shine" radio program on CKX AM-FM.

RADIO-TELEVISION REPRESENTATIVES LTD.



TOM G. VRADENBERG

Mr. Gordon Ferris, president and general manager, Radio-Television Representatives Limited, is pleased to announce the appointment of Tom G. Vradenberg as an account executive in the Radio Division of the Toronto office.

Mr. Vradenberg was previously a senior salesman with CJAD, Montreal and prior to that spent several years with CKEY, Toronto.



Live broadcast from the mezzanine studios in the Mount Royal Hotel. The transmitter was located in the penthouse. Note the wind-up Victrola for use during recorded periods. This was the "padded era" of broadcasting with drapes used extensively to cut down the sound reverberation.

casters on the air. Over 1100 had been licensed but the toll had been great. All stations shared common problems, the fight to maintain a dominant place in the community, the multiplying difficulties of programming, the demands of composers for payment and the utter inadequacy of their backing.

In 1922, CFCF equipped and moved into its first real broadcast studio, located in the Canada Cement building on Phillips Square.

The two most important pieces of equipment in studios of the period were a piano and a gramophone. The instrument was used for live performers, the gramophone for recorded.

Remote broadcasting had already begun. Regular performers heard were the dance bands of Joseph Smith from the Mount Royal, Andy Tiplaldi from the Ritz Carlton and Harold Leonard from the Windsor. The 1923 yacht races from Lac St. Louis were described, using a portable, hand-cranked transmitter.

CFCF and broadcasting in Canada as a whole came of age in 1927. Large, fully-equipped studios were completed in the Mount Royal Hotel; the new transmitter was set up in the penthouse. The main studio was completely covered with drapes, as was the practice, to deaden the sound. More complex equipment was installed just in time for participation in the Confederation Diamond Jubilee celebrations from Ottawa. A coast-to-coast network was improvised with 23 stations involved. CFCF was the key eastern anchor, bringing to Montrealers, as did each of the other stations in their areas, the sound of the Peace Tower bells for the first time in history. CFCX (then

VE9DR) carried the signal world-wide.

1928 brought to Canada the first trans-Atlantic broadcast – the Thanksgiving service from Westminster Abbey. The Marconi receiving station in Yamachiche Quebec picked up the BBC program and fed it to the CNR network, forerunner of the CBC. This was followed on November 11 with a live transmission of the Armistice Day service in Whitehall.

In his "Struggle for National Broadcasting in Canada" E. A. Weir pays tribute to "the unselfish co-operation of the Canadian Marconi Company (which) repeatedly placed its beam stations, Yamachiche (receiving) and Drummondville (sending), at the disposal of the national service for many trans-Atlantic broadcasts between 1929 and 1932, without any monetary remuneration whatsoever and, indeed, with but a modicum of recompense in the way of publicity."

1930 brought the wealth of U.S. programs to Montrealers when CFCF became an affiliate of the National Broadcasting Company.

In those days, virtually the entire broadcast day was music, either local or network. There was a complete absence of scheduled news. One wonders if there were any at all.

NBC's "Miracles of Magnolia" was heard Monday through Friday, as was "Amos 'n Andy", already a national favorite. Downtown theatres deliberately slated their pictures to end at 6.30 and begin again at 7.30 to allow their patrons time to hear the daily episodes.

With the cream of the U.S. talent available to local listeners, new interest was generated in local programming. Every night, CFCF joined with stations

in the Maritimes, CNRO in Ottawa, CFRB in Toronto, CKOC in Hamilton and CFPL in London to form the first regular Canadian broadcast network.

It was a co-operative venture. Canadians heard the Toronto Symphony and the Hart House String Quartet for the first time. Imperial Tobacco, Canada Starch, General Motors, Imperial Oil, Dominion Linoleum and others began regular sponsorship of programs.

Of all the entertainment media, only radio managed to weather the depression and the reason was that it was free. Every major record company, manufacturer of radio equipment, or movie industry giant either went into receivership or tottered on the brink of bankruptcy, while radio enjoyed its greatest years, broadcasting to millions of people who had purchased their sets before the depression and now could afford no other form of entertainment.

Radio grew bolder in the early 30s.

The Imperial Economic Conference in Ottawa was heard around the world.

The first condenser microphone was used for the arrival of the Earl of Bessborough, Canada's new governor general, in Halifax. As he signed his name in the guest book, the scratching of his pen was heard clearly across Canada and on both the full NBC and CBS networks in the United States.

Technically, radio had reached new heights.

Marconi Day celebrated the 30th anniversary of the first trans-Atlantic telephone message. CFCF acted as the anchor station for the broadcast in which five continents for a total of fifteen countries joined together for a world broadcast.

thanks for the chance to sound off

Does anybody still remember how it used to be done in the old days? Before commercial radio and its kid brother (the one with the glass eye in the middle of its head) gave us a chance to sell the sizzle. Is there anyone around who can remember an advertising agency that didn't need a media department, or a broadcast department? Before the first few words from the sponsor fizzed and crackled out to a hushed and waiting audience. Your industry has changed the economic habits of half the world. You've helped almost every client we have achieve goals undreamt of fifty years ago. And you've helped us grow into the bargain. For all of which, our sincere thanks, and congratulations.

cb Cockfield, Brown



Live broadcast from the mezzanine studios in the Mount Royal Hotel. The transmitter was located in the house. Note the wind-up Victrola for use during recorded periods. This was the "padded era" of radio with drapes used extensively to cut down the sound reverberation.

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Radio grew bolder.

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cb Cockfield, Brown

The first inter-Empire Christmas broadcast brought listeners two-way conversations between London and Dublin, from the "Majestic" in mid-Atlantic, from the "Empress of Britain" in harbor at Port Said, from Cape Town and Gibraltar. The program ended with a message from King George V.

The Golden Age of Network Radio had begun, and CFCF continued to locally produced Canadian programs.

From New York came the voices of Rudy Vallee, Kate Smith, Morton Downey, Helen Morgan and Fred Allen. From Montreal and Toronto came Rex Battle, the Montreal Symphony, pianist Reginald Stewart, the Imperial Oil Concert broadcasts.

Before war clouds gathered, new stars captured audiences that even make today's television ratings look small.

Jack Benny began his long association with NBC. Fibber McGee and Molly started their series in April 1935. The same month, Marconi's 61st birthday was celebrated by the world. The Chase & Sanborne Hour brought Edgar Bergen and Charlie McCarthy, and the Aldrich Family started its climb to popularity.

By this time, even the spacious Mount Royal studios had become obsolete. Larger facilities were prepared in the King's Hall Building on St. Catherine

STOVIN-BYLES TELEVISION LTD. APPOINTMENT



T.K. FLAHERTY

Mr. W.D. Byles, President of Stovin-Byles Television Limited is pleased to announce the appointment of Tom Flaherty to the Montreal Sales Staff. Mr. Flaherty joins Stovin-Byles directly from one of Montreal's leading radio stations. Prior to his Radio career, he was responsible for developing Marketing plans for a major national corporation.

Street West, including a "Hanging Studio" acoustically isolated from the building structure surrounding it.

World War Two brought radio to the forefront beyond its wildest expectations, as it quickly became obvious that the speed and immediacy of radio news could be matched by no other medium. More and more time was given to feature news reports and analysis.

Near the end of the war, CFCF began its affiliation with the new ABC Network, a partnership that still exists.

An explosion and fire in the New King's Hall studios in January 1948 forced a move to temporary studios on Cote de Neiges where larger facilities were available. Within weeks full service was restored.

This was not radio's finest hour, as television's initial impact cut heavily into audience ratings. It soon became apparent that the solution lay in local programming almost to the exclusion of networks.

Almost in answer to a prayer, the electronics industry presented radio with its biggest impetus since the vacuum tube — the transistor.

Overnight, radio became the most personal form of information/entertainment — in homes, bedrooms, kitchens, cars, boats, barber shops, grocery stores and wherever else someone wanted the latest news, sports scores, weather forecast or new song. As some Madison Avenue wit phrased it, "The smaller radios get, the bigger radio gets."

Again CFCF was forced to move quickly. A sudden and disastrous fire at Cote de Neiges destroyed all studios and offices. No one was injured and no air time was

lost. Within days, temporary studios were established in the Penthouse of the Dominion Square Building, until a complete broadcast complex could be built on the sixth floor. In 1963, CFCF moved into the broadcast centre in which CFCF Television was already operating, bringing the entire Marconi Broadcast Division under one roof.

The last ten years in the history of CFCF have seen it incorporate all the best in contemporary radio, a well-balanced format of music/news/public affairs.

"Talk" radio came into vogue, and CFCF pioneered a sensible, non-sensational approach to open-line broadcasting.

As the first station to purchase its own helicopter, CFCF has used its chopper not only for traffic reporting, but as an extension to the already impressive ground mobile units. From its roof-top heli-port, it can swing into action in seconds, describing from the air what newsmen on the ground cannot see. On several occasions the CFCF helicopter has been used in the capture of escaped prisoners and in search of lost hunters.

CFCF was also a pioneer in FM broadcasting. Full-time programming began in the 1950s, and it was assigned new call letters, CFQR-FM, in 1967. It now broadcasts in full stereo 24 hours daily.

It is but a few miles from 173 William Street to 405 Ogilvy Avenue, but it has taken 50 years.

From the dark corner of the factory building from which faint signals and scratches were heard by a handful of "hams" to today's transistorized printed circuit wizardry has been an exciting and an adventurous journey.

WE HIT YOUR TARGET MARKET



CKY on target with your Target Market

BBM PROVES IT!*

CKY is Manitoba's Adult Station and aims directly at the Adult Target Market! BBM ratings prove it. Adults listening and responding to informative radio.

Isn't that your target market? Put your selling message on CKY... Manitoba's most listened-to station... and reach Manitoba's largest daytime adult audience.

Call Major Market Broadcasters Limited, Toronto, or Montreal; Jim Crawford, Vancouver; or Don McDermid, Vice-President, National Sales in Winnipeg.



THE WINNING ONE

Winnipeg 50,000 Watts Manitoba

*March 17 - March 30, 1969

5025-1

A tribute to a Half Century of Canadian Broadcasting

Canada's two language broadcasting system, an amalgamation of public and private operation, is today one of the world's finest - Admired for its technical precision, and excellence of programming.

RCA Limited has been a leader in the supply and development of entertainment devices since the original plant commenced operation at Montreal in 1898. We are proud that a substantial portion of the total RF power being broadcast in Canada today, emanates from RCA built FM, AM, and TV transmitters.



13.3 Million Watts

TRENT

PEOPLE



Meeting of the master-minds — Caught by the camera at the ACRTF convention in Quebec City, are left to right: Jacques LaRoche, president, CJRP Quebec, chairman of the convention; Pierre Juneau, chairman of the Canadian Radio-Television Commission; the Hon. Jean-Jacques Bertrand, Premier of Quebec, and Lt. Col. Paul L'Anglais, chairman of the board, CFTM-TV Montreal, outgoing president of the ACRTF.



"Top Dog" gets the action — — CKNW New Westminister, B.C., emphasizing its slogan *Top Dog in B.C. Radio*, built and operated *Top Dog Land* at the 1969 Pacific National Exhibition in Vancouver, as a midway attraction. It featured a large "Haunted House" and the "Wonderful World of Mother Goose", as walk-throughs. The project helped to raise \$102,800. for CKNW's Orphans' Fund, and was second largest attraction on the midway, drawing 71,282 persons during the 17-day fair which lured over one million people through the gates for an all-time record. It will now be a permanent attraction at the PNE. Shown cutting the ribbon to open *Top Dog Land* is Hollywood star, Mitzi Gaynor, assisted by CKNW general manager Bill Hughes.



Head French broadcasters — Officers and directors of l'Association Canadienne de la Radio et de la Télévision de Langue Française Inc. (ACRTF), elected at their annual meeting in Quebec last month, are: seated, left to right, Jean-Louis Gauthier, president, Radio-Television Sherbrooke Inc., CHLT AM-FM-TV, vice-president, TV; Lt. Col. Paul L'Anglais, president of Paul L'Anglais Inc. and chairman of the board, CFTM-TV, Montreal, director and immediate past president; Marcel Provost, program director, CKVL Montreal-Verdun, newly-elected president; Jacques LaRoche, president, CJLR Quebec City, vice-president, radio. Standing, left to right: Jacques Goulet, president and general manager, CKAC Montreal, Director; Benoit Roberge, president and managing-director, CKCN Sept-Isles, secretary-treasurer; Paul J. Audette, general manager, CJPM-TV Chicoutimi, new director; Pierre Stein, station and commercial manager, CFCL Timmins, Ont., director, and Henri Champagne, station manager, CHEF Granby, director.



When good fellows get together — — Ross McCreath, v.p. and G.M., All-Canada Radio & Television Ltd., second from left, holds the attention of Bill Byles, president and managing director, Stovin-Byles Television Ltd. Far left and far right, respectively, two Needham, Harper & Steers execs., H.R. Maddock, v.p. and account supervisor, and Marshall Clark, senior v.p. i/c business affairs, enjoy themselves at a recent NH&S reception for clients, reps and media executives. The occasion was during an inter-office rotating session of the NH&S Executive Committee, composed of representatives, from each of the four North American divisions. The purpose was to give the Committee a chance to meet with some of the people involved in the Canadian advertising scene.



Big, big chief gets bussed — — Gillis Purcell, who retires November 25 as general manager of *The Canadian Press*, gets kiss from Margaret Mantelli after ceremony in which Chief Simon Baker, of British Columbia's Capilano Indian band, made Purcell honorary chief. His Indian name, Hayah Siam Ahmot Swak-hay, translates as *Big Chief Sitting Bulletin*. The ceremony followed CP's fall board meeting at Harrison Hot Springs, B.C. last month.



Takes top trophy in ACRTF golf tourney — — Gérard Simon, left, vice-president, CKRT-TV Rivière-du-Loup, accepts the Paul Lepage Trophy from Magella Alain, general manager, CKCV Quebec, for the best "net" of the annual tournament, played at the Royal Quebec Golf Club during the ACRTF convention. The trophy is presented annually by CKCV in memory of pioneer broadcaster Paul Lepage, former station manager.



Local live color for London — — G.A. (Gerry) Robitaille, right, director of engineering, CFPL-TV London, Ont., explains the workings of one of Channel 10's new RCA color cameras to Nancy Porter and Dick Berryman, co-hosts of *At Random*, a new program on CFPL-TV this year. This, and other Channel 10 live productions will be seen in color when tests on the new equipment have been completed.

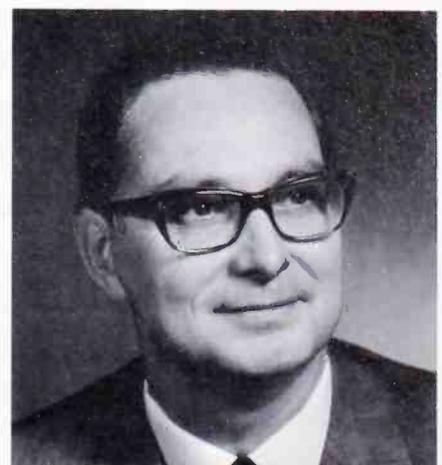
INDEPENDENT COMMUNICATIONS SALES LIMITED APPOINTMENTS



LARRY LAMB



BILL BURAK



TONY BAXBY

Robert H. Quinn, Executive Vice-President — Radio, Independent Communications Sales Ltd. announces the appointment of Mr. Larry Lamb and Mr. Bill Burak as Representatives — Radio serving advertisers and advertising agencies from the Toronto office. Mr. Tony Baxby serves in a similar capacity to Montreal advertisers and advertising agencies. The varied marketing, broadcasting and sales background of this team provide radio broadcasters a sound selling group geared to the marketing 70's.

Television is a Business Builder

Proof of television's effectiveness as a business builder has been dramatically shown by Ford dealer, Hari Dilawri, of Stittsville, Ont., a small town near Ottawa, who used the medium in preference to radio and newspapers to boost his new car sales from 50 in 1962 to an anticipated 1100 this year.

Dilawri, who started from scratch with his Ford dealership two miles outside of Stittsville, population 1400, found his sales potential laid in Ottawa, less than 15 miles away. How he tackled that market was brought out in a case

history prepared by T & B President Ross Downey.

Denied the use of Ottawa newspapers under Ford's agreement that they were reserved for Ottawa dealers, and "because everyone told me that television was too expensive, I started using only radio," Dilawri said. "Then later I heard of a dealer in the United States who had been fantastically successful with TV, and I decided to talk to CJOH-TV Ottawa. I found out I could afford television if I stayed out of prime time."

How did he do it?

In the words of Doug Cameron,

general sales manager, CJOH-TV is happened like this: "In 1964, I was local sales manager, and received a phone call from Hari Dilawri enquiring into the possibility of his using television. I called on him and we discussed the fact he could not use the Ottawa newspapers for tags as he was outside the metro area, and he did not feel that radio was doing an adequate enough job on attracting traffic fifteen miles from Ottawa.

"We then discussed the merits of television versus radio. Example: reach, frequency and above all the value of sight, sound and motion. I felt this account would be a real challenge for television as our signal blanketed his trading area plus Ottawa."

The big problem, both Dilawri and Cameron realized, was "a very limited budget". Dilawri said "we really didn't know from week to week. It was almost a daily budget. CJOH sold us some spots and made a commercial for me." It was simple, institutional, "designed to tell people, in a unique interesting way, who we were and where we were - *Dilawri Motors-just beyond the fringe-not too far from town-Highway 15 Stittsville.*"

Using that theme, and to keep within the meagre budget, Dilawri went on TV with five spots a week, "fringe, no prime time-immediately following the CTV national news 11.15-11.30 p.m., and local sportscasts Saturday and Sunday, late night."

Nothing happened immediately, he said. "It took some time, just about a year. People started talking about us, we got playback, people started to use "just beyond the fringe" in conversation. It caught on, and the more often it was used, the more often we were identified."

They have one voice do all the commercials, with straight background music, Dilawri said. The same theme is maintained throughout, even "eight years later," he added, with slides and film. No price is mentioned, and even used cars are sometimes promoted, but as "Dilawri useful cars", not just "used cars".

Two or three basic commercials a year are made, and Dilawri said "once a month, we bought a few radio spots, for three or four days, "but television was our thing".

On TV, the first year, he said they spent six or seven thousand dollars, "obviously not enough to add prime time."

But, sales increased so much by 1968 and '69 that with a larger budget, we kept our original schedule, and added prime time - two per week, run of schedule, no fixed times, to get total audience coverage."

Dilawri said, he got total market coverage within a seventy mile radius. "There isn't a place where *Dilawri Beyond The Fringe* isn't known. In fact, people from Cornwall and Brockville, over 75 miles away, come in on Satur-

FROM THE DESK OF

ANDY M^CDERMOTT



Radio was only 20 years old when we started in the Rep business . . . and we're still going strong for a great group of radio and TV stations in Canada and the U.S. who recognize there's no substitute for experience, enthusiasm and know-how in successfully Selling Broadcast Advertising!

RADIO



& TELEVISION SALES INC.

Montreal

Toronto

days and we try to discourage them because we can't give them service after they buy."

With an approximate sales volume in 1968 of nearly 2000 cars, half of them new cars, making "Dilawri Motor Sales the largest Mercury dealer in Eastern Ontario and Western Quebec", Dilawri estimated his TV expenditure at about \$20.00 per unit.

He has recently expanded operations, purchasing the former Blondin Ford dealership in Hull, Que., which was "in sad shape - 20 years in Hull and only 500-600 cars a year," and gave it a new name - "Bonaventure Ford by Dilawri".

Here, they doubled sales in the first year, and it's "up again 25 per cent this year. People knew the Dilawri name that television had established," he said.

They use the same kind of commercial for Bonaventure, but changed the name and theme, retaining the institutional style for copy.

Asked what percentage of sales he credits to TV, Dilawri said "that's not an easy question, but let's look at it this way. I was a new dealership, so there was no carry over identification or sales. We haven't really ever used newspapers. We have used some radio, perhaps 20-25 per cent.

"Television got my budget, and carried the load, at least 70-75 percent. So,

television has to get at least that much credit for what I have been able to do.

"I had the opportunity to run with television, and it gave me fantastic coverage. Television calls for a budget and an investment, it takes time, but the total results sure come eventually."

Dilawri has a sort of Horatio Alger touch to his own life story. Born in Gujrat, India in 1933, his family moved to Delhi after the partition of India in 1947. In 1953 he dropped out of his 3rd year B.A. course in Delhi and went to England, where he stayed for two years, working and going to school before he decided to come to Canada.

He landed in Montreal in 1955, with a return ticket to England in his pocket ... and \$1.56, all he could bring over under Sterling Exchange regulation."

His first job was with an import agency, as a jack-of-all trades. Then he sold encyclopedias door to door. "It was tough going but in my last week with the company my commissions were something like \$5,000," he said.

Moving to Ottawa in 1961, he got a service station from Sun Oil and started talking about a car dealership. "GM couldn't work out a deal and I talked to Ford," he said. They wanted him in the Arnprior district and "I chose Stittsville in this area" ... and by arranging the necessary financing, "the rest is now history, thanks to TV."

Continued from Page 48

available for travel, presented private stations and some newspapers with "unequal and unfair competition". Some journalists could double their salaries by moving from employment in the private sector of broadcasting, or the press, to the CBC, he said.

Ryan added that his remarks about the situation were not "a denunciation", but the outline of a "real problem". He said such different pay standards in comparable enterprises should not exist in Canada.

Government Co-operates

The Quebec government has been very co-operative, said Paul L'Anglais, association president, chairman of the board, CFTM-TV Montreal, and president of Paul L'Anglais Inc. He said, at the Association's request, the government has made changes in the laws of the province to permit stations in Quebec to advertise liquor and wine on the same basis as in other provinces.

The government also has amended projected legislation covering Radio-Québec, he said, to safeguard private broadcasters against the possibility of expropriation except by majority decision of the provincial legislature.



Fresh and new since 'twenty-two!

That's been the secret of CFCN's success ever since it pioneered Southern Alberta radio nearly half a hundred years ago. The station that once helped make stars like Wilf Carter popular still maintains its all-family appeal, with the sound that's fresh and new and friendly. In 1922, CFCN was one of the first on the air in the west. It's still first choice of Southern Albertan's today!

CFCN RADIO CALGARY

Cable's unregulated growth could cost Canadians their identity

Murray Chercover, president of the CTV television network, said at the CRTC hearing in Vancouver that unregulated growth of cable television would cost Canadian subscribers about four dollars a month and their identity.

CFPL-RADIO LONDON APPOINTMENT



GORDON WHITEHEAD

C.N. Knight, Manager of CFPL-Radio, London, Ontario announces the appointment of Gordon Whitehead as News Director.

Mr. Whitehead joined CFPL on a part-time basis in his second year at U.W.O. and became a fulltime newscaster in 1964. He was appointed Assistant News Director at the beginning of this year.

For several years he specialized in science and medical reporting. He is a graduate of the Department of Journalism at UWO, and this spring was elected to the Executive Council of the University's Alumni Association, probably one of the youngest Western graduates to be so honored.

He is also a member of the Kiwanis Club.

Mr. Whitehead succeeds Hugh Bremner, who has been named CFPL Radio's first Radio Editor.

The appointments which are effective September 1st, represent CFPL Radio's continuing policy of providing Western Ontario's most comprehensive Radio News's service.

He told the commission that he is not directly opposed to the use of cable or microwave to import U.S. TV programs for distribution in Canada, but the CRTC should take all measures necessary to insure that the first priority of all broadcasting in Canada "is to promote and develop Canadianism".

To achieve this, Chercover said, cable systems should be used to make sure all areas of Canada have access to both the CBC and CTV networks.

He added: "The best interests of this country can best be served by Canadian broadcasting - improving and developing Canadian service."

The importation of U.S. programs should be a gradual process and only in areas where local stations had reached sufficient strength to withstand the increased competition.

"The use of microwave and cable, making a wide selection of channels available to users for about four dollars a month, would also undermine the financial strength of CTV", Chercover said.

The commission should keep these considerations in mind, he said, as it tries to reach a decision on whether to permit microwave usage and the regulations that should be applied to it.

Jack Davis, president of the Community Antenna Television Ltd., in Calgary, told the commission that microwave usage is the only feasible means of carrying U.S. TV signals to areas of Canada not located near the border.

It is unjust, he said, to allow a situation where Canadians close to the U.S. can receive a wide selection of American programs while those farther away could not pick them up.

He added that it would not be economical for cable operators in western

Canada to use existing, government-owned microwave carriers. Formation of private ownership groups to construct and operate the systems would be more efficient.

The need for a microwave-cable system is made more urgent, Davis said, by the desire of western Canadians for more world news directly from the U.S. "Under the present arrangement, news is interpreted and sometimes "distorted" by television news editors in Toronto and Montreal".

"They are naturally conditioned by their environment and see things differently than we do in the west", he said. "We would like our news straight from the U.S."

A brief to the commission from Microwave Cable Ltd. in Calgary opposed a microwave system that would enable pickups from U.S. stations and recommended instead a direct pickup of the three U.S. networks for cable distribution in Canada.

If programs were picked up from U.S. stations near the border, the brief said, many Canadian advertisers might shift to the American channels and away from local stations to take advantage of lower costs. Millions of Canadian dollars will inevitably flow to the U.S. if we allow this to happen.

Ron Fraser, CBC vice-president of corporate affairs, told the commission the network is still considering "the possibilities of microwave and we haven't yet reached the probabilities stage".

Microwave could make some large-scale changes in Canadian broadcasting generally, but it was still too early to say where and how these changes were likely to occur.



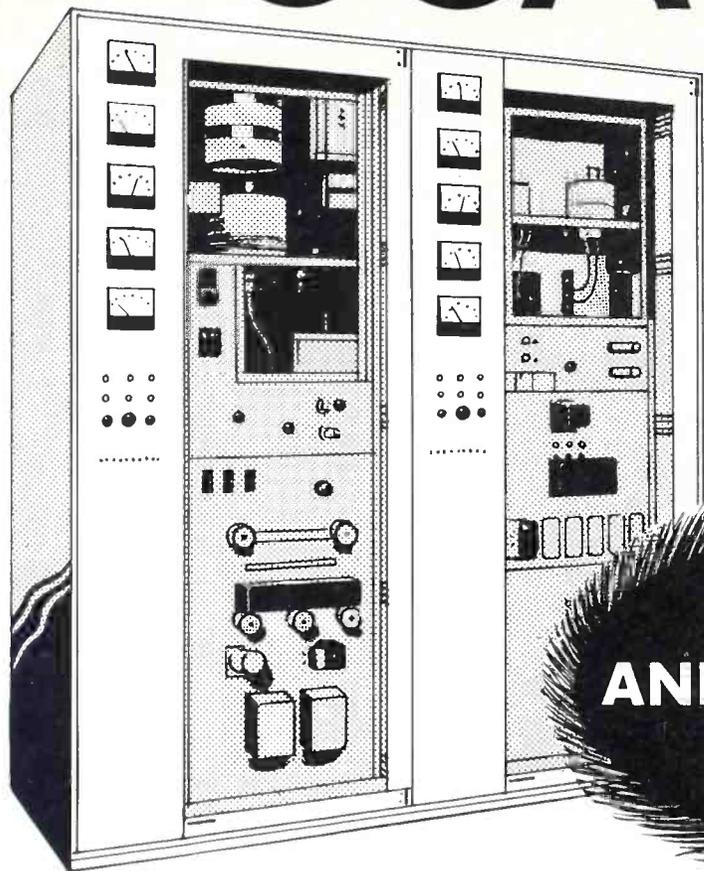
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Are we seeing the first glimmerings of the original promise of Television?

by Barbara Holleran

TV: Land of the Bland.

Is this an accurate criticism of the evolution of 20 odd years of television programming?

Have the phrase makers glibly coined another anti-TV slogan, or is there an uneasy truth in the much-voiced accusation that North American audiences are fed on un nourishing diet of visual pabulum?

While some critics, taking a majority rule attitude, claim that the public is being served exactly what it wants, others declare hotly that there was little else on the menu. However, many admit things are looking up. A surprise metamorphosis is occurring before their startled eyes: the child is becoming a man.

Though not yet ready to "put away childish things", Master Public is casting an interested eye toward a more fulfilling type of program. A few short years ago, a series such as *The National Geographic* documentaries would have been consigned to the cultural ghetto of early Sunday afternoons, and would have attracted only a minority audience. Today, in both Canada and the U.S., the *Geographic*, the *Cousteaus*, and a broad range of informational and enrichment programs enjoy solid competitive ratings in prime time placements. Another surprise was in store for some programmers when they found that not only does this new viewer welcome a variety of programs, but he is demanding a heavier diet of educational and cultural programs.

This revelation to broadcasters is clearly reflected in the ratings of a few "status" shows: Statistical analyses were obtained through the courtesy of CTV's Research Department.

For a comparative performance of *National Geographic Specials*, we find that the 67/68 season average of homes per 1/4 hour was 639,000 as compared with 787,000 the following year. Therefore, the series improved by

23% in only one season. An interesting sidelight is that prime time programming in general has increased its audience by only 3%. This means, of course, that the *National Geographics* have risen from 4% below the prime time average 14% above.

The public's increased interest in these Specials is well illustrated in the performances of *Hidden World*. When this was repeated in January '69, its audience was 55% greater than for its original run in November '67, when it was scheduled at a more popular time for this type show.

In going further back to the Americans exposure on CBS one finds the statistics even more startling: since the 1965-6 season the series has risen from 19% below prime time average to 16% above this past season.

Who would have imagined ten years ago that a serious documentary reflecting a time of tragedy would soon earn a higher rating than a laugh provoking *Bill Cosby Special* or that king of Canadian programs, *All Star Hockey*. And yet, on February 18, 1968 a show called *The Third Reich* did just that. *The Third Reich* pulled in 1,120,000 homes, topping *Cosby* by 161,000 and *All Star Hockey* by 56,000 homes. Can we doubt that times are changing?

During the past three seasons, CTV has, on a national network basis, scheduled one program for Sunday after-

Barbara Holleran is a Toronto based free-lance writer who has prepared scripts for radio and television on both sides of the border. She has also written numerous magazine articles and edited several children's books.

noons. In the 66/67 season a variety program called *Brand New Scene* featured folk music from 4:30 to 5:00. During the 67/68 season *United Kingdom Soccer*, featuring the highlights from a game of the week before, was shown from 4:30 to 5:30. In 68/69 *Untamed World* burst upon the scene. From its inception it lit up the Sunday afternoon firmament and became the most successful program ever scheduled in its time period from both a rating and sales position. The ratings also proved that *Untamed World* not only pulled a larger audience than its predecessors but that its audience was a mixed bag. For the first time, Sunday afternoon TV became a family affair, with mother, father, young children and teen-agers all showing a similar interest. Not surprisingly, this show was sold out November and December and March through June — an unheard of situation for its period.

Great! Broadcasters who have a sense of public responsibility may well have felt a surge of contentment after such unexpected strides toward a goal of social respectability. But what about the sponsors? Are they also imbued with the spirit of public enlightenment or will they place their money only on the tried and proven mass entertainment shows? Will "cultural" continue to be synonymous with "sustaining", or is some miracle being wrought behind the plushly paneled doors of sponsors and their agencies?

Things are, indeed, looking up.

During the past 3 years, an inkling of a trend appeared to be creeping into Canadian booking reports. True, the direction was felt by some to be a fluke, but by 1969 the trend had become an established pattern. Shows such as *The Third Reich*, *The 10 Days That Shook The World*, are so greatly in demand that multiple sponsorship has, in some cases, become the only solution.

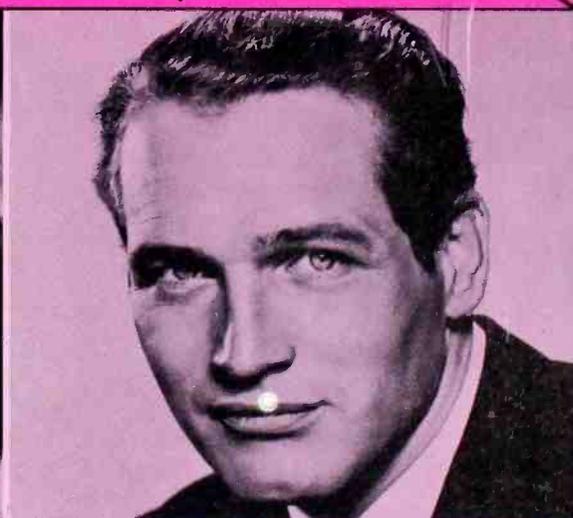
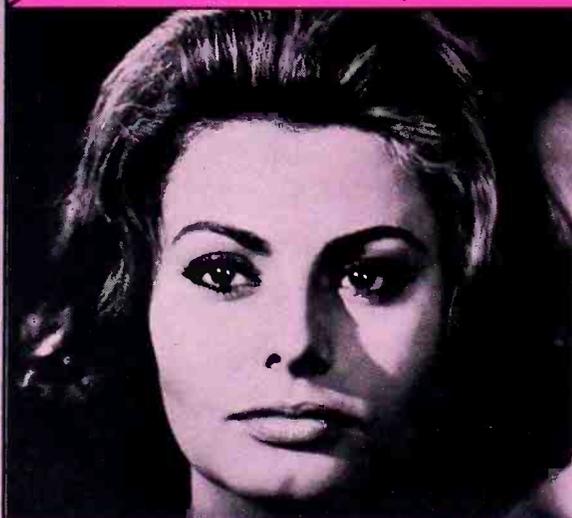
Leading the pack toward this programming Utopia is Xerox. Sponsor of programs of stature, the Xerox Corp., which has increased its sales in ten years from \$33,300,000 to \$896,000,000, has developed a specific TV advertising philosophy. Here are four of its seven well conceived points:

1. Xerox programs must have a box office appeal — they must have a uniqueness, variety, and quality which stimulate the interest of business, financial and government opinion leaders as well as other important, thoughtful people in the mass TV audience.
2. Each program will have an over-purpose — it will not only entertain, it will tend to stretch the mind, to inspire, to stir the conscience and require thought.
3. Our programs should try to advance TV over what it has been. Where

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possible, we should use our money to lead, not follow. We should take the roads least travelled on.

4. Lastly, though not always available, we should seek programs of such a character that they tend to identify Xerox with a posture of social responsibility.

So, with sponsors like Xerox (and many others) on the scene; with programmers who have shouldered a responsibility; with a seemingly maturing public devoting ever more hours each day to stretching its collective mind; can this triumvirate possibly lose out to the pablum purveyors and watchers?

You can bet your sweet bibby they can!

Frightened sponsors, old line programmers, a still large and vociferous segment of anti-cultural viewers, these are the reins by which enlightened programming can be pulled into the ditch at any point along the way.

Particularly concerned with the fate of dramatic and entertainment programs, Perry Lafferty, CBS, vice-president, takes a hard view of the future:

"I don't think that we in the entertainment area of television can force the public to change its taste in programming."

"Whether you and I accept it or not, most people are not interested in superior drama because it generally deals with realities and ideas that tend to make a

person think or feel something deep or disturbing or profound. And if a person doesn't *want* to think or feel this way he'll turn to something less demanding or unsettling."

"But it is unlikely that the tastes of the average viewers will change. Mr. and Mrs. Two-Point-One evidently seek inspiration and education elsewhere. What they want from their television set is entertainment."

On the other hand and closer to home, Murray Cherkover, president of CTV, says, "We are at a watershed in the development of this medium. Fortunately we are seeing the first glimmerings of the original promise of television — to be a 'window on the world'."

And each succeeding season will see a growth in the choices of programs of value, especially in this society where higher education is becoming more universal. In a recently published Roper report, we find that educational groups expressed themselves as follows:

	Grade School	High School	College
Desire more special interest	18	28	59
Like current balance	48	45	27

Clearly, we have broad acceptance now both from viewers and sponsors for programs which satisfy the need for mental nourishment, for access to knowledge of our world and even our universe — well produced documentaries which endeavor to give us a perspective of history and actuality programs which cover political and other accomplishments of mankind, e.g., the moon walk, political conventions (Canadian and American) have set new absolute records for viewership.

There are of course dangers — threats to the continued growth of TV.

The current hysteria in the U.S. over growing social disorder and violence in that society has resulted in pressure on broadcasters and de-emphasis of violence in programs being produced and shown. This has a tendency to de-emphasize programs dealing with serious conflict. Many well meaning philosophers even suggest that news services should de-emphasize the crisis in a society, especially where coverage tends to expose the public to physical and moral acts of violence.

I believe this is only a phase which will pass. I have faith in the public and believe that their ever-increasing demand for information and the truth about government and society and the world we live in is the best assurance that the "Land of the Bland" will continue to mature and will be a force for the enrichment for our Society.

BN Voice

Canada's most complete service of
voiced news:

Serving 35 progressive Canadian
stations;

Delivering 356 voice clips weekly,
more than half of them Canadian;

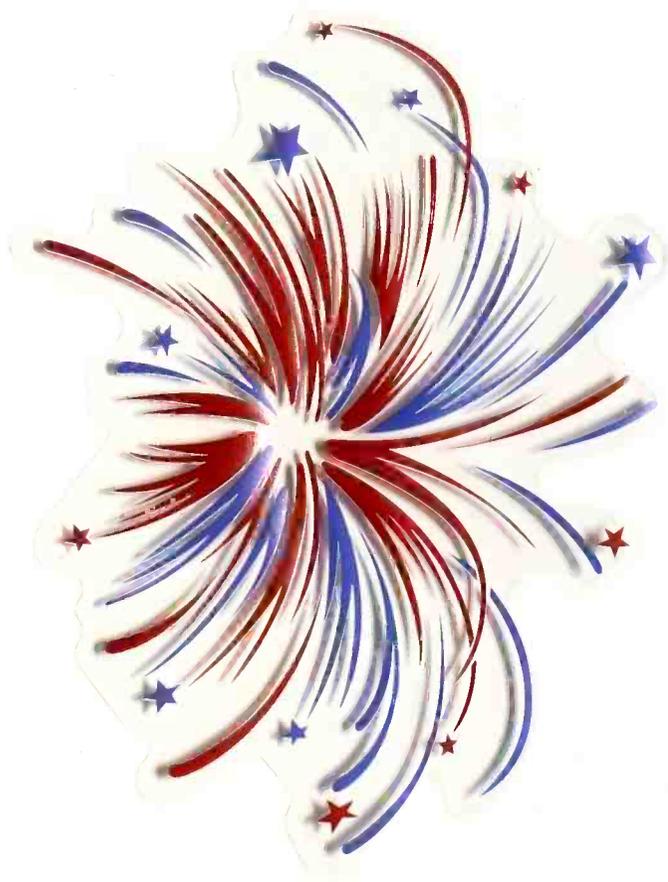
Averaging 121 actuality reports
weekly, including 90 Canadian;

Utilizing specialized reporters at
Ottawa and in 14 other Canadian
cities;

Distributing finest international
coverage from Group W and its
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around the world.

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BROADCAST NEWS



Cable Owners assail Public Microwave Transmission

Appearing before a public hearing of the CRTC in Vancouver, cable television operators launched a hard-hitting attack against the high cost of using publicly-owned systems for microwave transmission of television signals.

The cable operators recommended instead to the Commission that the federal government permit them to set up their own microwave systems.

The hearing, precedent-setting since it marks the first time the CRTC has called for formal presentations on the

use of microwave, heard the criticism which emerged from a series of applications for licenses to operate cable systems in the Kamloops area of B.C., using microwave to pick up U.S. stations.

If it is approved, it would mean U.S. signals could be made available to virtually all parts of Canada for pick-up cable systems. A decision is anticipated before the end of the year.

Pierre Juneau, commission chairman, reminded the operators that the ownership and use of carrier systems is the jurisdiction of the federal Communications Department, not the CRTC successor regulatory agency to the board of Broadcast Governors.

He said the department had indicated that common carriers — those owned by governments or government agencies — should be used to the greatest possible extent.

The commission was concerned with developing a general policy for microwave but not with delivery systems.

G.D. Zimmerman, president of Trans-Mountain Cablevision Ltd., in Kamloops and one of the strongest opponents of common carriers, said his firm has "the dough" to provide a board cable service to the area, "but unless we can construct and operate our own microwave system we'll withdraw our application."

"To use the microwave system of British Columbia Telephone Co. would prove more costly than building a private one and might also give the public utility some control over programming," he added.

W.S. Thomas, secretary-treasurer of Kamloops Cable Television Ltd., said his firm's license application and the cost estimates in it were based on the "assumption that we can build our own carrier."

George Charles, director of Caribou Cablevision, told the commission he was withdrawing his application for a cable service in Kamloops, about 160 miles northeast of Vancouver, because of the high cost of a common carrier. Under the questioning of Juneau, however, he said the company was also hindered by the withdrawal of a shareholder.

Merritt Cablevision Ltd. of Kamloops was the only applicant for a cable license in that area that did not specify a need for microwave. Robert Ferguson, representing Merritt, said the company would try to pick up TV signals from Bellingham, Washington, 50 miles south of Vancouver, using an ordinary cable system to carry them to Kamloops.

Gordon MacFarland, a vice-president of B.C. Telephone, told the commission the public utility can provide a less costly service, of the same quality as that produced by a private carrier.

Some of the CRTC's concern in trying to develop a microwave policy is evident in the questions repeated by the commissioners, particularly Juneau, to each applicant.

"Do you think the increased competition from outside stations will hurt existing interests?"

"If you were given a license can you demonstrate how you would finance a cable operation?"

"Will you make it a priority to provide a second Canadian television service as it becomes available?"

Only one of the applicants, Viravision of Kamloops, said it would carry CHAN-TV, a CTV affiliate in Vancouver, if it received a license for the area. The others said they would carry the CTV network when affiliates were established closer to Kamloops.

Earlier, Murray Chercover, president of CTV, told the commission, Canadians would lose their identity if U.S. television fare is imported without restriction. "This should only be permitted on a gradual, regulated basis," he said, "in a way that would not be harmful to small broadcasting interests in Canada."

CFPL-TV APPOINTMENT

CFPL-TV APPOINTMENT



W.C. Wingrove

Murray T. Brown, President, CFPL Broadcasting Limited, London, Ontario, is pleased to announce the appointment of W.C. (Cliff) Wingrove, as Station Manager of CFPL-TV.

Mr. Wingrove joined CFPL-Radio in 1954 as Program Director and Assistant Manager. In 1955 he transferred to CFPL-TV as Director of Sales and Promotion. Previously he was Manager of CKTB, St. Catharines.

Mr. Wingrove has served in an executive capacity in many industry and community organizations. He is a Past President of the Central Canada Broadcasters' Association and of the London Chapter of the American Marketing Association. He is presently a member of the CBC Television Network Advisory Committee.



ROBERT V. ELSDEN

The appointment of Robert V. Elsdén as Sales Manager of CFPL-TV, London is announced by W. Cliff Wingrove, Station Manager.

Mr. Elsdén joined the local sales staff of CFPL-Radio in 1950, transferring to CFPL-TV six months prior to the station's opening in 1953. In 1962 he was associated with All Canada Television on a special business development project in Toronto and Montreal returning to London in 1963 as National Sales Supervisor.

With wide community and industry interests, Mr. Elsdén is a former Director of the Western Fair and the London Advertising and Sales Club. He is a Past President of the London Jaycees and the American Marketing Association and is President of the Broadcast Research Council of Toronto. This summer he completed a Marketing Management Course at the School of Business Administration, University of Western Ontario.



CJOB Knows Winnipeg



1919

1969

As the Canadian Broadcasting Industry embarks on its second half century, we should like to commend the broadcasters, and offer best wishes for a continuance of their useful service to the public.

This service consists not only of the entertainment and information they have supplied throughout the years, but also, of the contribution they have made to the Canadian economy, through their stimulating media of advertising.

CANADIAN BREWERIES LIMITED

ICA Appoints 13 Fellows

Honored for service to the advertising industry, thirteen of Canada's top brass in the industry were elected Fellows of the Institute of Canadian Advertising, at the ICA annual meeting last month.

Created this year, to honor those who have provided outstanding leadership to the advertising industry and in particular to the ICA, the awards entitle the honoree to use the letters FICA after his name.

Recipients included seven agency heads who have retired: K.G. (Ken) Anderson, former president Walsh Advertising; T.W. (Andy) Anderson, of McKim's; R.C. (Bob) Baker, of Baker Advertising; G. Warren Brown of Cockfield, Brown & Co. Ltd.; Elton Johnston, ex-chairman of the board, Stanfield, Johnson & Hill (now Gordon Hill Advertising Ltd.); Darrell E. (Doc) Longmore, former chairman of the board of McKim Advertising Ltd. (now McKim/Benton & Bowles Ltd.), and J.E. (Jim) McConnell, ex-president of McConnell-Eastman (now McConnell Advertising Ltd.)

Others honored were: William H. (Bill) Erskine, former president, J. Walter Thompson Co. Ltd., Toronto, and now with JWT New York; Harry E. (Red) Foster, president, Foster Advertising Ltd.; W. Palmer Hayhurst, chairman of the board, F.H. Hayhurst Co. Ltd.; W.H. (Pete) Reid, director, Spitzer, Mills & Bates Ltd.; C. Warren Reynolds, president, Ronalds-Reynolds & Co. Ltd., and H.D. (Hal) Roach, chairman of the board, McKim/Benton & Bowles Ltd.

TV reach/frequency study launched by CMDC

Broadcast research is taking one giant step for the industry with the undertaking by the Canadian Media Directors Council of a study of reach/frequency in television. This will yield demographic reach/frequency tables for industry use and the findings could significantly affect the entire TV industry in the formulation of buying weight and patterns.

J.B. Tomlinson CMDC president, who is v.p. and media director of McCann-Erickson Advertising of Canada Ltd., said results of the study will include separate tables for men, women, teens and children, and will cover both prime and daytime TV, separately and in combination.

Chaired by Jack Graham, v.p. and media director of Spitzer, Mills & Bates Ltd., a committee has been formed to oversee the project. "All 19 member agencies of the CDMC were asked if they would be willing to pledge funds sufficient to finance the study," Graham said. "The result was unanimous agreement."

Others on the committee are Dick Berndt of James Lovick Ltd.; Hugh Dow of MacLaren Advertising Co. Ltd., who chairs a sub-committee of broadcast research experts; Manny Brown of Vickers & Benson Ltd., and Paul Nayyar of McCann-Erickson.

"We shall be using data from the forthcoming BBM fall survey," Graham said, "so results should

be available by the end of the year. When the impact of this pioneering piece of broadcast research is felt, we hope stations and reps might be sufficiently interested to financially contribute to the rather large overall cost."

The study will mean a major breakthrough in terms of joint agency-sponsored research, Tomlinson said, and will provide solid facts in this somewhat hazy area.

Don't Think Small. . .Think Rationally

The era of segmentation is upon us, E.B. Weiss, vice-president, creative marketing, and director of special merchandising services, Doyle, Dane, Bernbach Inc., New York, told the Advertising & Sales Club of Toronto. "The era of the single item, and even limited line, marketed nationally is waning rapidly," he said.

"The new era involves segmented product lines, segmented marketing, segmented advertising." Staple products are being "fragmented" into specialized products to meet the varied demands for segmented markets, he said.

Weiss, who spoke at the September 9 luncheon and conducted an afternoon seminar, said the specialty store is the wave of the future, especially for the young shopper, and whatever has not been changed in recent years soon will be.

"Line proliferation is not new," he said. "It was some years ago that facial tissues, toilet tissues, even century old white bedsheets and pillow cases blossomed out into colors and patterns . . . but only recently, and then only in isolated instances, has fragmented marketing been conceived as a completely new philosophy of marketing management."

We're moving from an era of national marketing to an era of think-small marketing, Weiss said. . . "marketing will now develop rationalized systems for splintered marketing.

"A new philosophy will emerge that will label as the 'national' market any reasonably sizable market segment. This is not so much a case of 'think small' as it is a case of 'think rationally'.

"Among the first media to change in response to this segmented trend," Weiss said, "has been radio. An increasing number of radio stations operate in a narrow program range, usually music of a specific type, contemporary, standard, rock, classical and others, but sometimes talk show, or ethnic, or in one case, continuing news.

"There is no such thing yet," he said, "as a science station, or a stock market station, although the latter is just emerging in part. Neither is there a home and garden station, a cooking station or other such specialized station. In time, there will be."

"It may be feasible," Weiss said, "as more UHF stations get underway, for television to develop a more specialized kind of TV programming, too. Moreover, communication technology, will unquestionably tend towards specialization."

He predicted also that major retailers will swing towards television, but "will expect manufacturers to pay for it."

Civil Servant to head Radio-Quebec

A member of the Federal Civil Service Commission, Yves Labonte, has been offered the presidency of Radio-Quebec, the Provincial Educational Broadcasting Agency.

He said in a Quebec city interview he has not yet decided whether to accept the post, offered by a spokesman for Premier Jean-Jacques Bertrand.

The current president of Radio-Quebec, Judge Guy Guérin, confirmed that he has asked the Premier to find a replacement for him so that he can return to the bench.

Will pay tribute to CFCF — Canada's half century station

A feature of the 1969 annual convention of the Central Canada Broadcasters Association in Ottawa this month will be a musical tribute to 50 years of broadcasting in Canada.

The first radio station to broadcast on this continent was CFCF Montreal, which started in 1919.

A song called "Radio, Radio" was written by Bobby Gimby of Toronto in collaboration with Stephane Venne, who did the French version, "Un Jour, Un Jour." It will be performed in both English and French on Monday October 27, during the CCBA Ottawa convention.

Bobby Gimby wrote the centennial year song, "Ca-na-da" and Stephane Venne wrote the official EXPO 67 song "Hey friend, say friend".

Their combined effort, "Radio, Radio", was commissioned by a joint committee of the Canadian Association of Broadcasters and the Composers Authors and Publishers Association of Canada Limited.

The CAB-CAPAC committee was formed to promote Canadian music and has commissioned such important works as Duke Ellington's "North of the Border", and the theme for "Labrynth" at EXPO 67.

Charge CBC incites listeners to contestation and disorder.

The CBC was attacked in Quebec's national assembly by a Liberal member who said the Corporation "generally incites its listeners to contestation and often to the disorder which unfortunately results in many cases".

Claire Kirkland-Casgrain, Liberal member for the Montreal riding of Marguerite Bourgeois, said recently the assembly should make representations to the head of the CBC "to put a stop to these think-pieces and tendencious presentations of the facts".

Mr. Casgrain said such broadcasts serve to encourage, "in some ways, anarchy and revolution".

Premier Jean-Jacques Bertrand agreed in part, saying that the Corporation has broadcast "certain

ideas which are not, perhaps, those of the majority of the people".

He noted that Radio-Quebec, the Provincial Educational Broadcasting Agency, will come under the direct authority of the cabinet. He added it would probably be better if the CBC had less independent authority.

Barron joins Ontario Censor Board

Sixty-one year-old Win Barron of Toronto was appointed a member of the Ontario Censor Board effective October 14. He is well-known in the radio field and as director of advertising and public relations in Canada for Paramount Pictures.

Win Barron was the voice of Paramount's newsreels from 1942 until they were dropped in 1957.

He is the first member of the Canadian movie industry to receive an appointment to the board. Normally, board members have been chosen for political reasons.

Barron was the first announcer of experimental TV commercials in Canada in 1930. He also was the first announcer to reconstruct a National Hockey League broadcast. He served as the first moderator on TV's *Front Page Challenge*.

CBC producers in dispute over Union.

A dispute over which organization will represent television producers working for the CBC on three new programs involving news staff has led Local 213 of the Canadian Wire Service Guild to seek legal action against the broadcasting system.

Toronto Guild members, whose organization is part of the American Newspaper Guild, asked their national committee to seek legal means to stop CBC from taking steps "that would hamper legitimate collective bargaining."

The Guild said in a statement the CBC has signed an agreement with the Toronto Producers Association affecting all producers working on the three programs, *Thursday*, *Weekend* and *Weekday*.

"A majority of the people assigned to perform news functions on these programs have chosen the guild as their collective bargaining agent," the statement said. "But the corporation refuses to acknowledge the Guild's right to negotiate for them."

A CBC spokesman said the corporation has recognized the producers' association since 1966 and just signed a confirmation of that agreement.

It is a collective agreement, although the producers' association is not a certified bargaining unit under the Ontario Labor Relations Board, the spokesman said.

The CBC is hopeful that union agreements can be completed so the new programs can go ahead on time, he said.

One source said 23 producers are involved in the dispute, but the CBC spokesman said this seemed high.

U.S. May Launch Pay-TV

Pay TV in the U.S. got a step nearer its actual launch date. September 30 when the U.S. Court of Appeals supported the FCC's go-ahead for pay television throughout the United States.

The FCC policy stand, issued last November, had been challenged by the National Association of Theatre Owners and the Joint Committee Against Toll TV.

The Appeals Court in Washington rejected each of the objections raised. It declared the FCC was within its legal rights in approving pay TV, had not infringed on freedom of speech, and was not creating any financial discrimination against the poor.

The Court's decision now leaves the state of pay television in the hands of the U.S. Congress.

The FCC had placed its pay TV rules in effect as of last June, but has pledged not to authorize actual operations for 60 days after the Appeals Court decision.

This now gives the U.S. Congress until November 30 to take action before the FCC would feel free to issue pay TV broadcast licenses. More than 20 bills have been introduced in the U.S. House to block it.

Purcell Heads ABC Films

ABC Films (Canada) Ltd. has named Allan Purcell sales manager, reporting to Mel Watson, director of Canadian sales, at the Toronto headquarters.

The appointment was announced by Colin Campbell, vice-president, international sales, ABC Films Inc., New York.

Purcell, with some 13 years of broadcast experience, joined ABC Films from CFCN-TV Calgary, where he had been program manager, since 1967. He previously served as assistant in programming at the CTV Television Network, having joined the operations department of the network in 1961, following a year as studio technical director for CFTO-TV Toronto.

He gained his first knowledge of TV in 1956, beginning in the teleciné, then with sales, for CKWS-TV Kingston.

Purcell reports CFPL-TV London, Ont. and CKVR-TV Barrie, Ont. have recently purchased the ABC Movie of the Week.

Musical Spots for Standard Glass

Using radio for its approach, Standard Auto Glass Ltd., Toronto has appointed Mel Welsh Advertising Ltd. as its first agency, with a current campaign launched on CFRB Toronto and CHML Hamilton.

Built around a jingle, Standard is the beauty shop for cars, the campaign has been using 60-second musical spots on weekends, ROS, but will switch to breakfast rotation on CHML this month, and on CFRB when availabilities permit.

Managers of Standard's shops outside the coverage area of the two stations can place their own advertising locally, using material prepared by the agency. Standard operates 16 outlets throughout Ontario, six of them in Toronto.

Account supervisor is John E. Chilman.

BPA Meets November 10-12

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Normand Mercier's application for a CATV broadcasting license to serve St. Ferdinand d'Halifax, Bernierville, Quebec was denied. (The Commission had granted a license for this area to another applicant.)

Civil Servant to head Radio-Quebec

A member of the Federal Civil Service Commission, Yves Labonte, has been offered the presidency of Radio-Quebec, the Provincial Educational Broadcasting Agency.

He said in a Quebec city interview he has not yet decided whether to accept the post, offered by a spokesman for Premier Jean-Jacques Bertrand.

The current president of Radio-Quebec, Judge Guy Guérin, confirmed that he has asked the Premier to find a replacement for him so that he can return to the bench.

Will pay tribute to CFCF — Canada's half century station

A feature of the 1969 annual convention of the Central Canada Broadcasters Association in Ottawa this month will be a musical tribute to 50 years of broadcasting in Canada.

The first radio station to broadcast on this continent was CFCF Montreal, which started in 1919.

A song called "Radio, Radio" was written by Bobby Gimby of Toronto in collaboration with Stephane Venne, who did the French version, "Un Jour, Un Jour." It will be performed in both English and French on Monday October 27, during the CCBA Ottawa convention.

Bobby Gimby wrote the centennial year song, "Ca-na-da" and Stephane Venne wrote the official EXPO 67 song "Hey friend, say friend".

Their combined effort, "Radio, Radio", was commissioned by a joint committee of the Canadian Association of Broadcasters and the Composers Authors and Publishers Association of Canada Limited.

The CAB-CAPAC committee was formed to promote Canadian music and has commissioned such important works as Duke Ellington's "North of the Border", and the theme for "Labrynth" at EXPO 67.

Charge CBC incites listeners to contestation and disorder.

The CBC was attacked in Quebec's national assembly by a Liberal member who said the Corporation "generally incites its listeners to contestation and often to the disorder which unfortunately results in many cases".

Claire Kirkland-Casgrain, Liberal member for the Montreal riding of Marguerite Bourgeois, said recently the assembly should make representations to the head of the CBC "to put a stop to these think-pieces and tendencious presentations of the facts".

Mr. Casgrain said such broadcasts serve to encourage, "in some ways, anarchy and revolution".

Premier Jean-Jacques Bertrand agreed in part, saying that the Corporation has broadcast "certain

ideas which are not, perhaps, those of the majority of the people".

He noted that Radio-Quebec, the Provincial Educational Broadcasting Agency, will come under the direct authority of the cabinet. He added it would probably be better if the CBC had less independent authority.

Barron joins Ontario Censor Board

Sixty-one year-old Win Barron of Toronto was appointed a member of the Ontario Censor Board effective October 14. He is well-known in the radio field and as director of advertising and public relations in Canada for Paramount Pictures.

Win Barron was the voice of Paramount's newsreels from 1942 until they were dropped in 1957.

He is the first member of the Canadian movie industry to receive an appointment to the board. Normally, board members have been chosen for political reasons.

Barron was the first announcer of experimental TV commercials in Canada in 1930. He also was the first announcer to reconstruct a National Hockey League broadcast. He served as the first moderator on TV's *Front Page Challenge*.

CBC producers in dispute over Union.

A dispute over which organization will represent television producers working for the CBC on three new programs involving news staff has led Local 213 of the Canadian Wire Service Guild to seek legal action against the broadcasting system.

Toronto Guild members, whose organization is part of the American Newspaper Guild, asked their national committee to seek legal means to stop CBC from taking steps "that would hamper legitimate collective bargaining."

The Guild said in a statement the CBC has signed an agreement with the Toronto Producers Association affecting all producers working on the three programs, *Thursday*, *Weekend* and *Weekday*.

"A majority of the people assigned to perform news functions on these programs have chosen the guild as their collective bargaining agent," the statement said. "But the corporation refuses to acknowledge the Guild's right to negotiate for them."

A CBC spokesman said the corporation has recognized the producers' association since 1966 and just signed a confirmation of that agreement.

It is a collective agreement, although the producers' association is not a certified bargaining unit under the Ontario Labor Relations Board, the spokesman said.

The CBC is hopeful that union agreements can be completed so the new programs can go ahead on time, he said.

One source said 23 producers are involved in the dispute, but the CBC spokesman said this seemed high.

U.S. May Launch Pay-TV

Pay TV in the U.S. got a step nearer its actual launch date. September 30 when the U.S. Court of Appeals supported the FCC's go-ahead for pay television throughout the United States.

The FCC policy stand, issued last November, had been challenged by the National Association of Theatre Owners and the Joint Committee Against Toll TV.

The Appeals Court in Washington rejected each of the objections raised. It declared the FCC was within its legal rights in approving pay TV, had not infringed on freedom of speech, and was not creating any financial discrimination against the poor.

The Court's decision now leaves the state of pay television in the hands of the U.S. Congress.

The FCC had placed its pay TV rules in effect as of last June, but has pledged not to authorize actual operations for 60 days after the Appeals Court decision.

This now gives the U.S. Congress until November 30 to take action before the FCC would feel free to issue pay TV broadcast licenses. More than 20 bills have been introduced in the U.S. House to block it.

Purcell Heads ABC Films

ABC Films (Canada) Ltd. has named Allan Purcell sales manager, reporting to Mel Watson, director of Canadian sales, at the Toronto headquarters.

The appointment was announced by Colin Campbell, vice-president, international sales, ABC Films Inc., New York.

Purcell, with some 13 years of broadcast experience, joined ABC Films from CFCN-TV Calgary, where he had been program manager, since 1967. He previously served as assistant in programming at the CTV Television Network, having joined the operations department of the network in 1961, following a year as studio technical director for CFTO-TV Toronto.

He gained his first knowledge of TV in 1956, beginning in the teleciné, then with sales, for CKWS-TV Kingston.

Purcell reports CFPL-TV London, Ont. and CKVR-TV Barrie, Ont. have recently purchased the ABC Movie of the Week.

Musical Spots for Standard Glass

Using radio for its approach, Standard Auto Glass Ltd., Toronto has appointed Mel Welsh Advertising Ltd. as its first agency, with a current campaign launched on CFRB Toronto and CHML Hamilton.

Built around a jingle, Standard is the beauty shop for cars, the campaign has been using 60-second musical spots on weekends, ROS, but will switch to breakfast rotation on CHML this month, and on CFRB when availabilities permit.

Managers of Standard's shops outside the coverage area of the two stations can place their own advertising locally, using material prepared by the agency. Standard operates 16 outlets throughout Ontario, six of them in Toronto.

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Convention Dates

Upcoming convention dates, already announced for 1970 include the following:

- NAFMB: National Association of FM Broadcasters (U.S.) - April 3-5, Chicago.
- NAB: National Association of Broadcasters (U.S.) - April 5-8, Conrad Hilton Hotel, Chicago.
- AAAA: American Association of Advertising Agencies - The Greenbrier, White Sulphur Springs, Va., April 23-25.
- CAB: Canadian Association of Broadcasters - April 20-22, Hotel Nova Scotian, Halifax, N.S.
- ACA: Association of Canadian Advertisers - May 4-6 Royal York Hotel, Toronto.
- FCASC: Federation of Canadian Advertising & Sales Clubs - July 6-8, Calgary, Alta.
- ICA: Institute of Canadian Advertising - Seignior Club, Montebello, Que., September 24-26.
- ANA: Association of National Advertisers (U.S.) - The Homestead, Hot Springs, Va., Oct. 25-28.
- TBA: Television Bureau of Advertising (U.S.) - New York Hilton Hotel, New York, Nov. 16-20.

SMPTE Names Two Canadians

Two Canadians out of a total of 27 have been named Fellows of the Society of Motion Picture and Television Engineers (SMPTE). They are Roy D. Cahoon, vice-president, engineering, CBC Montreal, and Harold J. Eady, vice-president and general manager, Bonded TV Film Services (Canada) Ltd., Toronto.

The honors were conferred by SMPTE President Deane R. White at special ceremonies September 29, beginning the Society's 106th Technical Conference in Los Angeles.

A Fellow of the Society is one who is no less than 30 years of age, and who has, by his proficiency and contributions, attained an outstanding rank among engineers or executives of the motion picture, television or related industries.

Cahoon, who directs the engineering activities of the Corporation directed the conversion of the network to color in 1966, built the International Broadcasting Centre at Expo, and was responsible for the development of non-network TV stations in northern Canada. He is also a Fellow of the Institute of Electrical and Electronics Engineers.

Eady, chairman of Toronto section, SMPTE, has worked in Canadian film laboratories and for the CBC, where he was engaged in film laboratory operations, distribution and management of film recording, videotape and TV programs. In his present post, he is responsible for distribution, storage and servicing of film and tape programs for TV, education and industry. He is a member of the Association of Motion Picture Producers and Laboratories of Canada.

Warren Davis new anchor-man for CBC national news.

The CBC has announced that Warren Davis has been chosen anchorman for the CBC national news. He began Monday, October 13, the day the new CBC national news in color was launched.

Davis has been a long-time announcer, interviewer and story editor. He has been associated with radio and television in Kenora, Ontario, Windsor, Winnipeg and in recent years in Toronto, with programs such as *The Way It Is* and *The Day It Is* and the current *Weekday*.

ACA to Name Broadcast Specialist

Naming a broadcast specialist for the Association of Canadian Advertisers will accomplish one element of the approved action program set up at the annual meeting in May. The full-time appointee, yet to be announced, will be established in the Toronto office to co-ordinate the activities of the ACA/ICA Broadcast Committee.

In this manner, the Association will ensure that its members using broadcast media are properly safeguarded in the operations of the Broadcast Committee. This includes the complex relationships with a variety of performers' unions such as ACTRA, AF of M, FAAC and SAG, as well as various branches of the federal government.

T. Ralph Hart, former marketing services manager of Lever Bros. Ltd., was commissioned by the ACA to set up the new service and engage the right person to direct it. Working closely with him in the selection have been the two co-chairmen of the Broadcast Committee are David Hopkins, media manager of Proctor & Gamble Co. of Canada Ltd. (advertisers), and Barry Thomas, vice-president, media, of McKim/Benton & Bowles Ltd., (agencies).

Hart has been involved closely with the Broadcast Committee since its inception some 20 years ago. Prior to Lever Bros., he was broadcast director of Spitzer & Mills Ltd., (now Spitzer, Mills & Bates Ltd.), and in a similar post with McConnell, Eastman & Co. Ltd., (now McConnell Advertising Ltd.). He has also been a director and member of the ACA executive committee.

Ian Reid.

Former CBC producer Ian Reid, a talent agent since 1951, has died in Tampa, Florida, where he was scouting for acts to perform in Toronto clubs. He was 51.

Mr. Reid was responsible for producing the talent-hunt show, *Opportunity Knocks*, among others.

He formed his own theatrical agency in 1951 and acted as agent for several Canadian performers, including Gordie Tapp and Tommy Common.

The

NEW

NEW BRUNSWICK MARKET

SAINT JOHN PLUS MONCTON

Biggest market in the Atlantic Provinces:

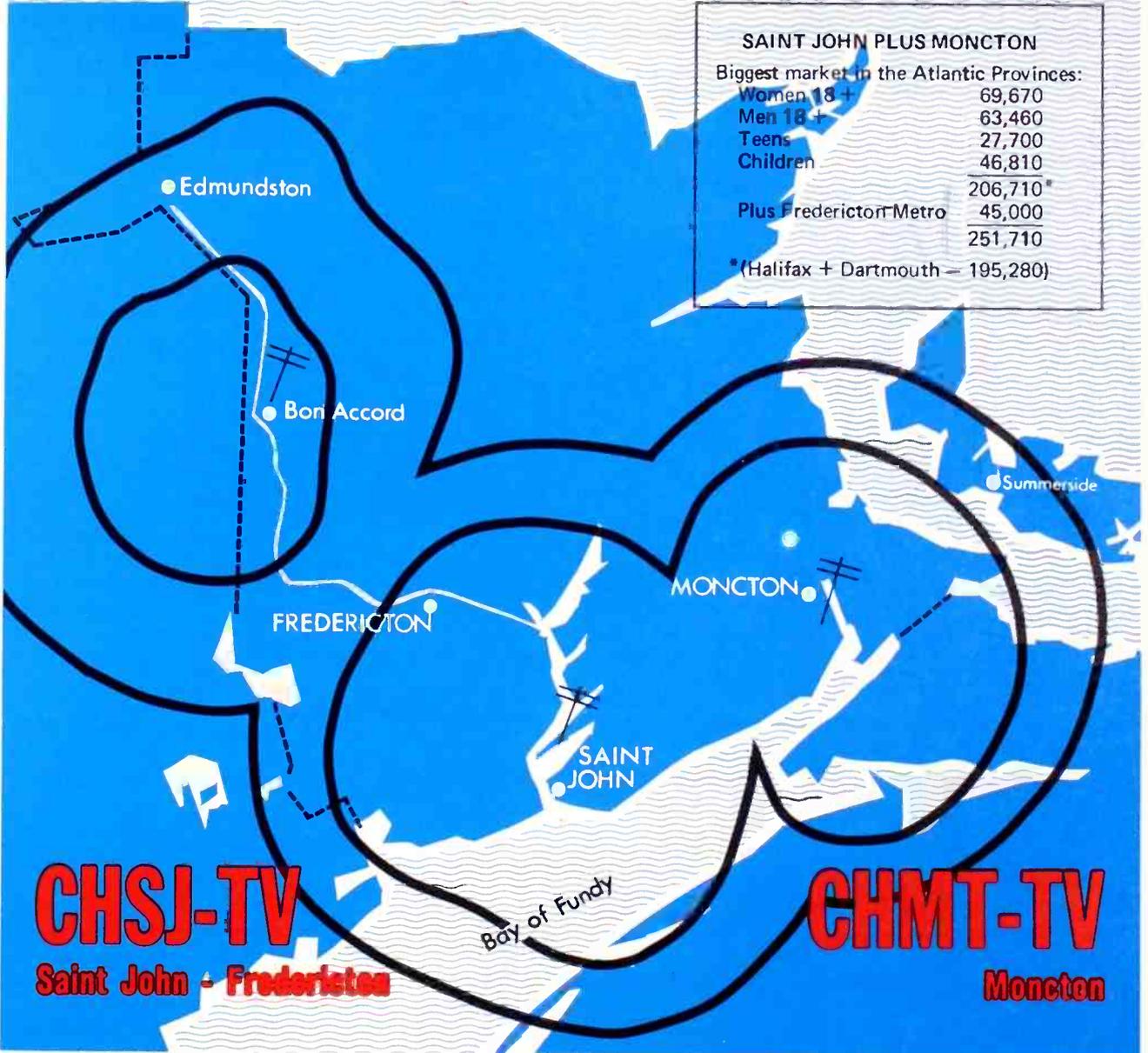
Women 18 +	69,670
Men 18 +	63,460
Teens	27,700
Children	46,810

206,710*

Plus Fredericton Metro 45,000

251,710

*(Halifax + Dartmouth = 195,280)



CHSJ-TV

Saint John - Fredericton

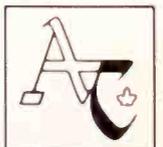
CHMT-TV

Moncton

Represented Nationally and in the U.S.A. by

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Only the GOOD die young

Everything is new except The Desk and the old man sitting behind it. This mad lady lingers on!

The rather familiar figure at the helm is Ian Grant, who is actually operating The Book, as he and I have always planned he would, under the title of "executive editor".

For want of a better name I am still called "editor and publisher", first because, after 28 years, I don't know how to do anything else, and also because it saves resetting the type in the masthead.

While "Desk" may still savor a little of the past — because this is where most of this reporter's future lies — the new *Broadcaster* (correction the *NEW Broadcaster*), stripped of its "The" and its "Canadian" for the sake of modernity, is being brought up to the present, and more especially the future, by said executive editor, who first stopped by this way on November 27, 1956, has been doing so every once in so often ever since, and is now home to roost.

You will have noticed the streamlining of this issue, it's neo-modernity and all that stuff. But it doesn't end there. A perusal of the editorial content — that's the fine print which keeps the advertisements apart — will disclose a change of tone in many of the articles, indicating that instead of the "quality of mercy dropping as the gentle rain from heaven" there has entered into our column a new note of "Chitty chitty bang-bang" (especially the "bang-bang").

Once, years ago, the Silver Fox, alias

E. Finlay MacDonald, told me the trouble with *Broadcaster* is it isn't wrong often enough. You win, Fin! From now on we are going to be "wrong" so often you will be really happy. I am sure "wrong" is the right word, because nobody in the industry could possibly be guilty of all the charges we are laying and are about to lay at their doors.

As editor and publisher — that was it, wasn't it? — I hereby declare the dissolution of our mutual admiration society and its replacement with a year-round open season on everybody, and we hope this new policy will infuriate you and rile you into writing and telling us where we get off. Your letters will make a major contribution to *Broadcaster's* columns. Our new slogan is "We Dare" ("Nous osons") We hope you dare too. (Nous espérons que vous oserez aussi)

Incidentally, if you prefer to treat us to a little bodily assault, please call our news desk ahead of time, advising them as to time and place, in order that we may have cameras on hand for an illustrated report in the next issue.

How do I feel about it?

Once upon a time a Salvation Army Captain asked one of his "lassies" how she liked her work. "Like it, Captain?" she said, "I like it so much I could put my foot through that bloody drum."

That's how I feel.

Buzz me if you hear anything.

Dick Lewis

We have to apologize for the misinformation contained in an article "Inside Radio News" on pages 10 to 15 of *Broadcaster* for September, 1969.

The section, under the sub-heading "CKSL Radio" on page 13, contains regrettably inaccurate reporting, involving CHUM and CHFI as well as CKSL.

The following excerpt from a letter to Vaughn Bjerre, Vice-President, CHFI, from John Funston, Manager of CKSL, is self explanatory and will serve, we hope, to set the matter straight.

1) We believe that all good radio stations are locally oriented in their news approach whether there be one station in the market or ten.

2) We feel, having subscribed for the past six years to the ABC Radio Network, that we have handled it skillfully but it would be foolish for us to think that any other radio station would necessarily wish to use the service exactly as we have.

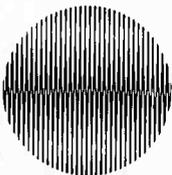
3) Neither I nor Don Nairn, our Operations Manager, nor Tom Dalby, our News Director, has any real idea of what is happening in the news department of Toronto radio stations, or how they are handling their extensive news resources. For us to editorialize on the relative merits of Toronto stations whose news departments are two or three times as large as ours would be simply bad manners.

4) Without disparagement; we have absolutely no knowledge whatsoever of CHUM Radio or its news format.

5) I am particularly disturbed by the references to CHFI. Mr. Bjerre and his News Director, Ray Erickson, have done a remarkable job in founding and delivering this valuable new Canadian and International service. We have been receiving and using stories from RRNN since the day of its first transmission. We require a number of feeds at a specific time and this is exactly what RRNN has been delivering. How quickly or slowly they edit or how many men it takes to handle it is no concern of ours. We are proud of our affiliation with the Rogers News Network.

A Complete Communications Consulting Service

With a view to completely comprehensive service in the Ontario market, we're pleased to announce the opening of our new Toronto Office.

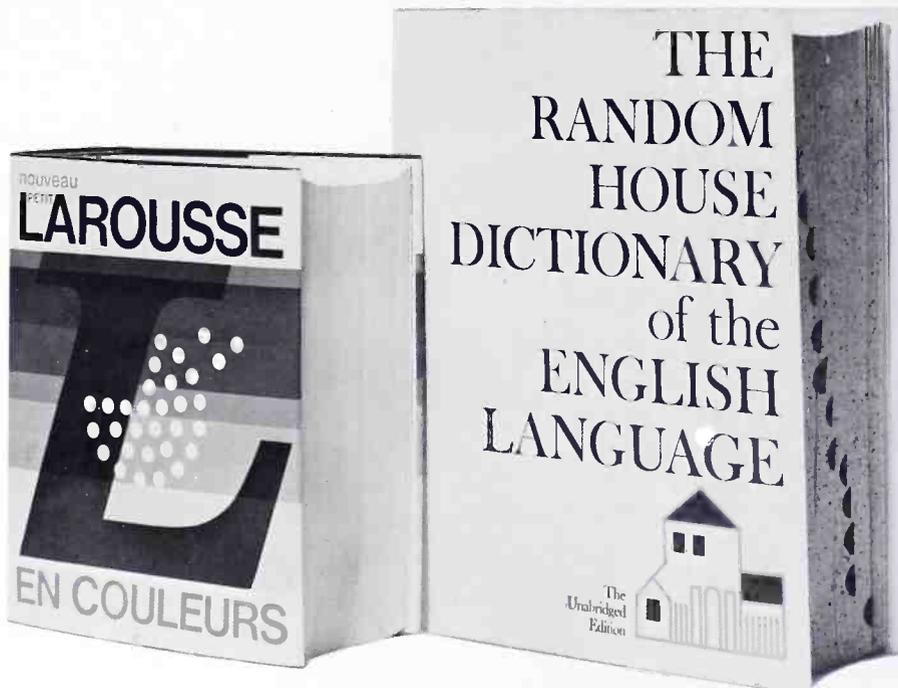


PAN-COM CANADA LTD.
CENTRAL AREA REGIONAL OFFICE
1801 - 480 UNIVERSITY AVENUE, TORONTO 101, ONTARIO
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Your choice:



Le Nouveau Petit Larousse en Couleurs

Newly updated edition containing 1,700 pages of detailed information 17,500 articles • 5,150 illustrations • 245 maps • plus a concise modern Atlas.

You can obtain either of these superb reference books for your station library FREE with the purchase of RCA electron tubes, semiconductor products, audio tape and video tape.

For further information on this offer, write:
RCA Limited, Electronic Components,
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The Random House Dictionary of the English Language

2096 pages • more than 5,000,000 words • complete full-color Atlas-Gazetteer • four additional concise dictionaries: French, Spanish, Italian, German.

RCA

ANNOUNCING

The opening of the new downtown Toronto sound recording facilities is yet another major step for the Pathé-Humphries group of companies. This new complex of recording studios is without doubt one of the largest and most modern of its kind in North America. There are three main theatres, each with newly designed sound mixing consoles, which are linked to the main equipment room and projection gallery for both 35 mm and 16 mm.

These new facilities give the Pathé-Humphries recording division a far wider scope than ever before in the areas of multi-track mixing, narration, dubbing, and music scoring to picture, as well as our usual high quality magnetic and optical transfer.

Pathé
HUMPHRIES
LIMITED



RECORDING DIVISION

121 St. Patrick Street, Toronto 2B
Telephone (416) 363-8521

Policy, Pots and Presidents



Let's start at the top of the communications tree - with company presidents.

Why not? That's where all the action's supposed to come from. Harry Truman turned out a neat phrase. "The buck stops here."

Maybe it used to, but not anymore. Today, company presidents are almost faceless - particularly if they happen to be presidents of U.S. subsidiaries.

Someone asked me the other day: "When was the last time you heard a president speak, at what convention, and what did he say?" I confess - I couldn't think of a single event where a president has made a meaningful contribution.

That got me thinking. Isn't it about time presidents stood up and were counted?

Most of them remind me of the typical hassled traffic manager in an ad agency - at the whim and mercy of everybody who yells at them.

Modern business mythology says that presidents are men with guts, creative leaders who fearlessly know what they want and where they're going. But let's face it, many of today's wonders are men lacking intestinal fortitude who are basically glorified office boys who referee lower echelon slugging matches and ego contests.

Frankly, many of them would be better off taking a smaller pension and retiring early; if the company can't bring itself to fire them. That way the company might be able to use the talents of the real drivers who want to get something done - assuming that there are any left in the organization.

From experience I know that all too often it's the president who is the real roadblock to progress.

One of many instances I recall is the classic case of a brilliant marketing plan dreamed up by a U.S. subsidiary's Canadian group. The entire plan hinged on a

capital appropriation for new product development. Off went the Canadian president to head office to obtain approval. He never got it. Incredibly, when asked why, he casually announced that "the atmosphere in the executive dining room hadn't been right that day."

Zounds! What a man!

That's symptomatic of what's wrong with many Canadian presidents today. They'll nit-pick over minor details but won't stand up for major decisions about policy, probably because Wichita won't let them.

There are too many corporate pots (some of which have slipped a little) in too many operational spots.

With inoffensiveness a prime qualification for many of today's corporate compromises for the presidential post,

can we really be too surprised that blandness is the order of the day; the type that says "no comment" to newsmen.

If you were the president of a U.S. subsidiary and had only five years to go to retirement, how many boats would you be rocking?

But the lush '50s and '60s are nearly gone. The question now is: Can you afford a gutless president in the go-go '70s? I doubt it. More than ever, fast reaction, initiative and creative drive will be in demand as new trends, more educated consumers and a fast-changing marketplace combine to shake current corporate apathy. And don't forget that 50% of our population is under 25 and half those are under 12. So we'd better protect our children!

What's a president supposed to be and do? In my opinion he should have a forward-looking outlook, the right public image and have earned respect in his industry. He should be creative, able to delegate and reward performance.

Anybody know any presidents who have really accomplished something worthwhile recently? I could be wrong, there may actually be a few.

So let's have a contest. Send in the names of presidents who've done something really worthwhile in the last couple of years. We'll have two categories for nominations: (a) Canadian presidents and (b) presidents of U.S. subsidiaries. But hold on for a minute, we'd also better have a few rules. Tell us what he accomplished in less than five hundred words and have the facts verified by:

- (1) His immediate boss.
- (2) His marketing director.
- (3) A supplier.
- (4) The account man from the last agency he fired.

*We acknowledge
with gratitude the vital role the broadcasting
industry has played in our business.*



MUTER CULINER FRANKFURTER & GOULD LTD.,
ADVERTISING

89 AVENUE ROAD, TORONTO 5, ONT.

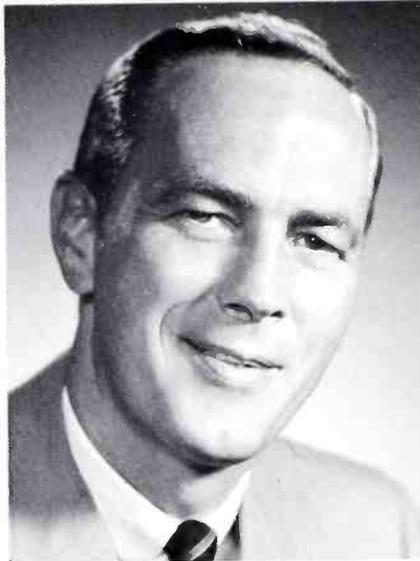
**RYERSON POLYTECHNICAL
INSTITUTE ANNOUNCEMENT**



MR. JOHN E. TWOMEY

Mr. A. Sauro, Dean of Arts at Ryerson Polytechnical Institute, is pleased to announce the appointment of John E. Twomey to the post of Chairman, Communication Department. Mr. Twomey, an MA graduate from the University of Chicago, is a former CBC executive producer; recently he has been a communications consultant and writer in the television field. In his new position, he will have overall supervision of Ryerson's CJRT-FM Radio Station, Radio-Television and Photographic Arts courses.

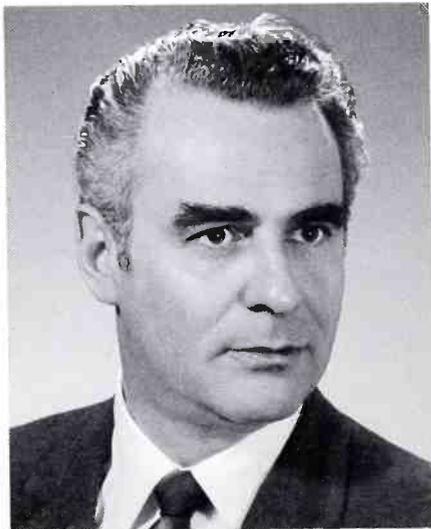
**INDEPENDENT COMMUNICATIONS
SALES APPOINTMENT**



FRED R. MABEY

Robert A. Stevenson — Executive Vice-President — TV, announces the appointment of Mr. Fred R. Mabey — Representative — TV, Independent Communications Sales Ltd. effective July 1st, 1969. Mr. Mabey's well diversified sales experience includes advertiser, network television and individual television station sales.

METRO VIDEON LIMITED APPOINTMENT



CLAUDE R. BOUCHER



J. SIDNEY BOYLING

Metro Videon Limited is pleased to announce the appointment of Mr. J. Sidney Boyling as general manager of the Winnipeg cable television system. Mr. Boyling is a well known figure in the television and radio industry. Having started his radio career in 1931, he progressed to manage CHAB-TV Moose Jaw and CHRE-TV Regina in 1965.

Mr. Boyling succeeds Mr. Claude R. Boucher, who will remain associated with the company and will act as consultant. Mr. Boucher, the developer of the Winnipeg cable system, is also managing director of Lakehead Videon Limited, president of the Canadian Cable Television Association, and a well known pioneer in the cable industry.

Letters

Dear Sir:

The editorial in the July Broadcaster contains so many inaccuracies, inconsistencies and unwarranted conclusions that it is difficult to know how to reply.

However, I have decided simply to take five quotes directly from the Editorial — and then comment on each:

1. "Why has the federal government set a senate committee under the chairmanship of Senator Keith Davey to investigate the ownership of Canadian communications media?"

Comment:

It didn't. The Senate did; and it did so in the expectation that we would study ("not investigate") not only ownership and control — but also the impact and influence of the Canadian Mass Media.

2. "What can the entrance of the Davey Committee into the picture accomplish except throw a monkey wrench into the system the CRTC appears to be developing at long last."

Comment:

Far from throwing monkey wrenches, it is entirely possible that our Committee will join the Broadcaster in its rather unprecedented commendation of the CRTC.

3. "Investigation of the ownership of the newspapers is another question."

Comment:

Aw com mon! Dick.

4. "the press, in helping to create nationalized broadcasting in the hope of impeding a competitor, has made of broadcasting a fiercer competitor than it would have been without the government system."

Comment:

Bully for the CBC.

5. "We dare to suggest that advertising agencies have little or nothing to say about newspaper content, whereas they are often deeply involved in broadcast programs."

Comment:

As Chairman of the Senate Committee, I can assure the Editor of the Broadcaster and his readers that we would welcome any representation he might choose to make, particularly those which might relate to Advertising Agencies who "are often deeply involved in broadcast programs".

Perhaps after all the tumult and the shouting, the Broadcaster will write another Editorial objectively determining whether or not the select Senate Committee on media has in fact been a witch hunt — a suggestion which, to this date at least, has appeared in only one publication that I know of: the Broadcaster.

Respectfully submitted,

Senator Keith Davey

CLASSIFIED

TRAFFIC MANAGER

Reliable woman with 10 years experience seeks steady position in television or radio traffic dept. Willing to relocate. References upon request.
Box 290 BROADCASTER

Experienced personable announcer (presently employed) seeks position with stable MOR station at about \$115 per week.

Write Box 294
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17 Queen St. East

10,000 Watt Prairie Radio Station requires top airtime salesman. \$10,000.00 to \$15,000.00 a year within easy reach, Sales Manager position for right man, could lead to Manager's position. Shares also a possibility. Applicant should be familiar with prairie markets. Good market, friendly people, ideal young family atmosphere, a real challenge for a man who likes work and enjoys life in a smaller market. Apply with resume and references to Box 291, Broadcaster, 17 Queen St. E., Suite 128, Toronto 205, Ontario.

WE NEED ANNOUNCERS

Good ones who know they're good. Mature, experienced individuals who are interested in careers, not just jobs. Ideally, in mid-twenties to mid-thirties, looking for five-figure salaries.

We're a dynamic, aggressive middle-of-the-road station offering plenty of scope and opportunity. Forward resume, photo, comprehensive aircheck and samples of commercial work to:

Program Director
CKSO RADIO
P.O. Box 400
Sudbury, Ont.

TIRED OF THE OLD RAT RACE? WANT TO TRY A NEW ONE?

The Confederation College, a community college at the Lakehead in Ontario, is seeking an urbane experienced

RADIO BROADCASTER

to teach aspiring young radio and TV hopefuls.

The students are eager, the studios are top notch, and the area one of Canada's vacationlands.

A degree is required, but applicants with just a number of years of good experience will be considered.
SALARY: to \$13,000 depending upon qualifications and experience.

Reply in writing with references to:
A. M. Anderson, Dean of Academic Studies
The Confederation College of Applied Arts & Technology
P.O. Box 398, Fort William, Ontario.

T.V. RADIO SPORTSCASTER AVAILABLE

Fully experienced and hard hitting. Handle hockey, football and curling play-by-play. 8 years experience. All material original. Prefer Western Province. Available Nov. 1, earlier if required. Not a rip and read artist.
Box 289 BROADCASTER
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AM station, medium size.
Minority share available.
Carries vote and directorship.
Michael Jay, Licensed Broker
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Six years broadcasting experience, some TV, seeks challenge with progressive, competitive station.

Would like position as news director in medium market. Good newsman.
Contact Box 287 BROADCASTER
Rm. 128, 17 QUEEN ST. EAST,
TORONTO 1, ONT.

Experienced top 40 D.J. with added experience in news, will relocate anywhere in Canada. Please contact

Dave Corbett
46 Boniface Ave.
Kitchener, Ontario
(519) 743-0923

PROGRAM DIRECTOR AVAILABLE

15 years experience: good references: any format: good airwork: strong on sales and station promotion: will supply complete resume on request. Willing to consider good sales and station promotion job.

Box 292
Broadcaster
17 Queen St. East

ALL YOU OPERATORS

Responsible young man, experienced in radio and/or recording production, to mix and produce sound tracks for audio visual programs. Must have excellent production sense. Send resume to:

Mr. Claude Deschamps
Creative Sight and Sound Co. Ltd.
2 Thorncliff Park Dr., Unit No. 33
Toronto 17, Ontario.

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Currently Program Director/Music Director/Promotion Director. 12 years in biz and good. Top references show I get the station on top, keep it there and the staff happy. Looking for another pro station that needs my type. I'm not cheap, but worth every dollar in results. What are your offers?

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Elmer Hildebrand
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Ampex AG100 MAT Recorder. Has never been used. Price \$900.00 or nearest offer. For further information contact: Dollard CC T.V. Services Ltd., 2011 Pembina Highway, Winnipeg 19, Manitoba.

ark! Stations played folk songs, Latin-American tunes and anything they could find that was public domain. The U.S. networks formed their own agency, Broadcast Music Inc., in opposition to ASCAP, and began signing writers. After a year of negotiation, an agreement was reached allowing stations to play both ASCAP and BMI material.

The end of the war brought with it an end to the bands. In one month alone, December of 1946, Benny Goodman, Woody Herman, Harry James, Tommy Dorsey, Les Brown, Jack Teagarden and Benny Carter all broke up their orchestras.

The era of the singer began, led by Frank Sinatra, Vaughn Munroe, Perry Como, Dick Haymes, the Ink Spots, Bing Crosby, Frankie Laine. The ballad and medium tempo song carried radio into the fifties, when a single Decca 78 RPM pressing by Bill Haley and the Comets changed the entire industry. *Rock Around the Clock* contained the basic elements of good Negro rhythm and blues, a driving beat and repetitive riffs. The music itself had been around in an almost identical style since the 1930s but this was different, a white group on a major label.

The long-playing record arrived in Canada at almost the same time, spelling

the demise of transcriptions. A chain of events all crystallized in a short span, a new music, the word "disc-jockey", the LP, block programming, devised by a d-j named Martin Block, the conversion of the record industry and radio to tape, the condenser microphone and, what is most important, a new audience.

The "depression babies" were now teenagers and radio swung in their direction. Announcers became "personalities". Out went *Mid-Morning Melodies*, *Afternoon Musicales*, *Starlight Concert*, and in came the *Fred Roberts Show*, *Saturday Night Dance Party* and *The Top 100*. Playlists became all important as the "radio doctor", a fairly recent phenomenon, who cared for patients in markets shaken by the arrival of the *Top 40*.

The 1960s have produced little new in music on radio, other than broadening the spectrum. FM stereo offered broadcasters another avenue for programming, a path hardly tapped at this writing. Stations pride themselves on reflecting the musical tastes of their communities, a theory often open to question. On the whole, Canadian broadcasters spend a great deal of time and money in assuring what they play is right for the market. Standards are set and adhered to and policy is consistent.

Mention must be made of Canada's record producers, without whom we

could never exist. RCA, under George Harrison, has developed a strong national organization. It was only fair that this pioneer Canadian record firm should be honored with the first Canadian-produced million selling recording of *These Eyes* by *The Guess Who*. Compo, Columbia, Quality and London have also contributed greatly to our industry, particularly in the development of talent. Rodeo's George Taylor is celebrating twenty-five years of producing what is undoubtedly the most complete Canadian catalogue anywhere. Special tribute must be paid to Lyman Potts, whose Canadian Talent Library is without precedent.

One can speculate on the future of radio's music. The glamor days are gone. We are now the nation's bulletin board and everybody's instant music box. As music becomes more adventurous, so will radio. Both are still synonymous.

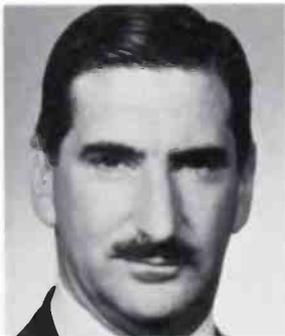
The November issue of
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The 1969 Fall Directory
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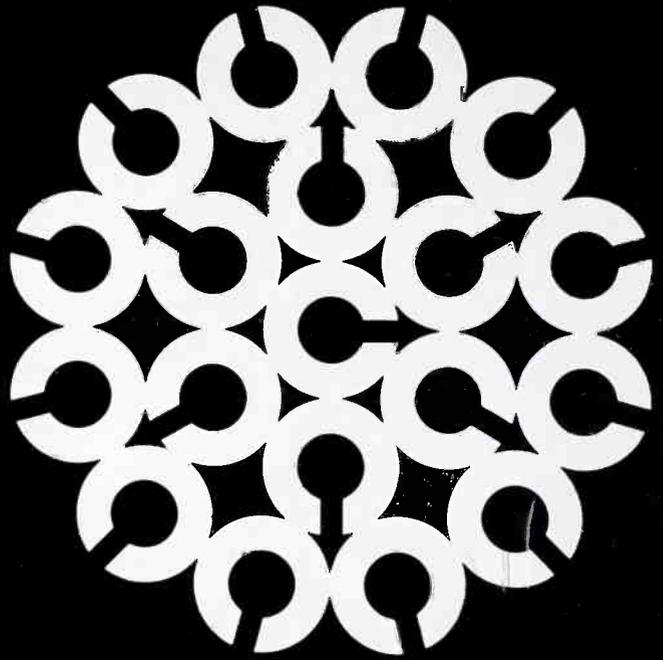
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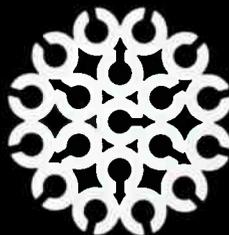
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The non-profit service/marketing organization of Canadian Radio

Seventh Canadian Radio Commercials Festival — February 5th



The key thought in the Chum Limited corporate identity is the orderly progression from a central core of a series of growing and self-contained shapes based on the letter "C". The arrows symbolize the infinite possibilities for expansive movement by this multi-faceted group of companies.



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